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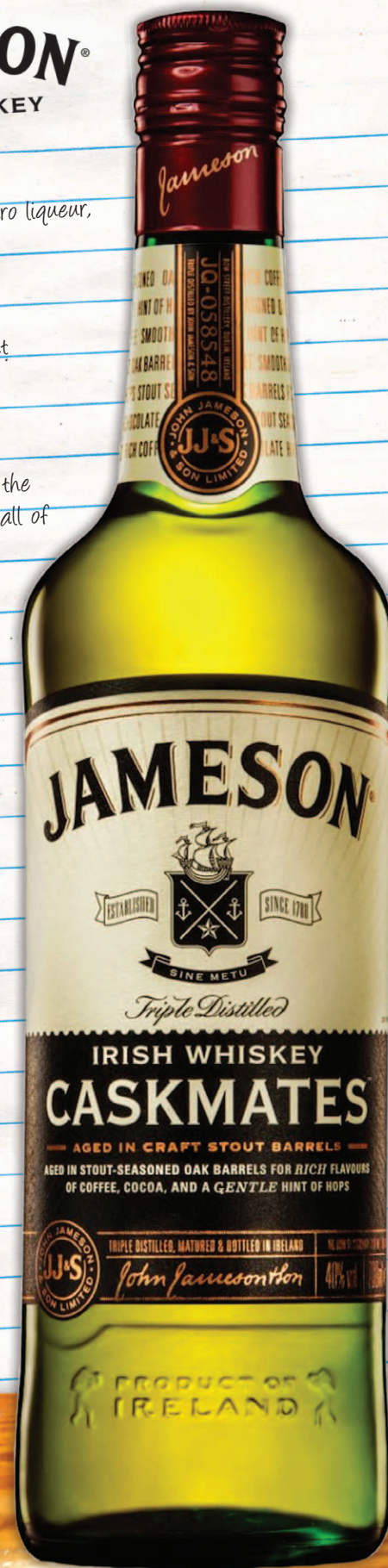
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THE SHORTLIST



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"I bet none of the police officers even bothered checking the knife for ectoplasm. Come on, guys, do your job."

Reader Tony Erickson responds to "Maplewood woman says she was attacked by 'ghosts,' stabbed one of them," at Citypages.com.

BAD GUYS

BLACK LIVES MATTER St. Paul leader Rashad Turner claims an "armed white supremacist" tried to break down the door of his apartment during the wee hours of the morning.

Through a peephole, Turner saw a man carrying a elongated object, possibly a shotgun. He crept away and called 911. Police arrived to find Turner shaking and frightened. But a search of the building revealed no traces of the bad guy.

Turner was unable to provide a description of the man, nor explain why the guy is presumed to be a white supremacist. But he is prepared for a glorious death: "I'm comfortable with dying for black liberation."

BIG GOVERNMENT

38,000

Number of Minnesota children who gained health insurance since the tyranny of Obamacare became law

3.5

Percentage of Minnesota kids still uninsured, among the lowest in the nation

HIGHER ED

\$12,800

Amount the University of Minnesota plans to raise out-of-state tuition over the next four years, in hopes of keeping up with the price-gouging of other Big 10 schools

FATHERHOOD

MINNETONKA BOYS BASKETBALL COACH

Chris Carr heard that a student had slapped his teenage daughter. So Carr did what any good dad would do: He grabbed the kid by the jacket and told him never to do it again, though his exact phrasing may have been more animated.

After Carr walked away, the kid gave him the finger and threatened to kill the coach. He would later claim Carr tried to choke him, and his mom pushed for criminal charges.

Alas, witnesses say it was the kid who tried to choke Carr. Police passed on leveling charges, but the school fired Carr anyway. Officials refuse to say what — if any — punishment was given to Junior Woman Beater.

BRENNAN, BADASS KITTY

World's toughest cat falls 13 floors, lives to meow about it

A Minneapolis kitten is very lucky, very tough, or some combination of both.

Brennan, a seven-month-old kitty, was messing around with a window and screen in his apartment. His owner, John Knuf, an investment analyst who works in Edina, had run out to go grocery shopping, and had unwittingly left one of the windows cracked.

Brennan investigated, as a kitten will. Though he surely appreciated the view, Brennan evidently forgot that he and John lived on the 17th floor of a high-rise apartment. When he found or forced a way through the screen, Brennan fell out, plummeting more than 100 feet before smashing onto a fourth-floor landing.

A fall of that distance is a death sentence for most people — most mammals, really. Brennan's owner assumed that when he came home and saw his kitten

lying motionless some 13 floors below him.

"It hit me hard when I saw him," Knuf said. "He's my little man."

Knuf raced down the stairs and climbed out onto the ledge. When he reached his kitty and scooped him up, Brennan started crying. He was alive.

The astonishing tale of the unbreakable kitty was made public late last week by BluePearl Veterinary Partners, the Eden Prairie animal hospital that treated Brennan for his injuries. Said injuries are shockingly minor, given what he'd gone through.

Brennan dislocated a hip, broke a shoulder, and... that's it.

As it turns out, Brennan might have been saved by the enormous height from which he plummeted. If a cat falls from between two and seven stories, it often sustains greater injuries than from a slightly bigger fall. After a bit, a falling

feline stops accelerating and "no longer senses they are falling," BluePearl explains. They chill out, probably wondering why objects have become a bit blurry along the vertical axis.

With relaxed muscles, the kitties have a better chance of surviving the impact once they reach the ground. (Note: We do not advise you test this phenomenon by tossing cats off of taller and taller structures. Leave them on the couch.)


Even with some physical explanation, Brennan's fairly minor injuries and quick recovery got him labeled a "little miracle" by Julie Syverson, another vet surgeon.

"He's acting like nothing happened to him," Syverson says. —MIKE MULLEN

Brennan knows he did something foolish, but isn't sure why he has to be punished with this dumb bonnet.



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A Wolf with Sheep's Teeth

Ricky Rubio is great to watch. He's just not great.

Ricky Rubio was worth the wait. For two years after the Minnesota Timberwolves drafted the wunderkind point guard, fans had to content themselves with dazzling highlights... from Spain, where Rubio remained, a sign that some took as reluctance to move from beautiful Barcelona to icy Minneapolis.

We Twin Citians don't do well with long-term relationships. Some struck a jilted-lover pose. Were we not good enough?

All was forgiven shortly after his arrival in 2013. Rubio established himself as the point guard of the future, a teenage magician whose tricks confounded the deftest defenders.

With his floppy hair whirling and players — ours, and theirs — flowing exactly where Ricky needed them, the young wizard seemed capable of generating his own wind. Once the kid learned to shoot, he'd be unstoppable.

And for that, we are waiting still.

That Rubio could be so gifted in one way and so deficient in another is a biophysical anomaly. Ricky can do anything you'd ever ask of a basketball player — except the one thing that actually means you win the game.

He routinely produces surprising, delightful passes that trace a glorious arc across a skyline of NBA towers. Just as often, those same hands are to blame for an abominable shot that travels as if a devious fan has diverted the ball with a blow-dart. It's known as a "brick," and Rubio has produced enough masonry to construct a second Target Center.

"Maybe I'm not a good shooter, or what-

ever they say," Rubio told MinnPost in November.

What they say is true, Rick. And Rubio is not even bad. He is the worst. Ever.

Among players with 5,000 or more career minutes, Rubio's 36.6 shooting percentage is the lowest figure ever recorded. Think of every rock-fisted oaf or forgettable journeyman you've ever seen. Ricky shoots worse than them all.

He has not improved: Rubio shot 36 percent his rookie year, and will shoot 36 percent in this one. One saving grace is that he's aware of his shortcomings, and

It's not often we get to tell someone to stop being so damn nice and be more selfish.

typically spares fans the horrid sight of his wayward flightpaths.

Were he not such a fabulous dribbler and passer, Ricky would just be some guy who's fun to play with at open gym.

But he is those things, and his flair for setting up teammates has done wonders for everyone he's played with. Kevin Love blossomed into a greedy scoring maven. Nikola Pekovic, the Montenegrin mountain, feasted on daintily laid Rubio passes like a black bear sweeping up raspberries.

Ricky makes everyone better. Except himself.

All this might be acceptable if Minnesota was resigned to being a middle-of-the-pack contender. A talented but fatally flawed star can still be great to watch.

But a funny thing occurred while Rubio's shooting didn't progress. The team around him did.

In Andrew Wiggins and Karl-Anthony Towns, Minnesota has back-to-back No. 1 draft picks who've accomplished the rare thing of exceeding their hype. Wiggins combines the physical gifts of Tracy McGrady and the maturity to wait for the game to come to him. Towns plays like Tim Duncan if they'd let Duncan put pogo-sticks in his shoes.

Only once in franchise history, in the mid-2000s, did the Timberwolves have any real hope of glory. But that team was slapped together with late-career accessories like Sam Cassell and Latrell Sprewell. The "glory days" lasted all of one year.

This is different. Towns and Wiggins are the kind of players who win championships. But they won't. Not if Ricky can't shoot.

This is not an attack. It is a lament. Rubio is one of my favorite players. He's a joy to watch, partly because he is joyful, the rare smiling star in a league of scowlers.

But he plays like... me. As a little kid, I was a pass-first, pass-second, no-seriously-somebody-get-open point guard.

The late Flip Saunders used to charitably attribute Rubio's dreadful scoring to his good qualities. He is just so unselfish, Saunders reasoned, so committed to helping someone else score, that he only



Mike Mullen

shoots out of desperation.

I used to let people think my style was pure selflessness. It was actually fear.

There is the same fear in Ricky. He solves his problem by avoiding it. He's shooting less than ever these days. Opposing defenses leave our handsome protagonist ungarded in feet of open space, knowing he's no threat. That leaves an extra defender to harass our bolder weapons.

Fans love watching Ricky play, and teammates love playing with him. Everyone has fun. Until the end, when they lose.

Rubio is on a new four-year, \$56 million contract, one that will take him through the last days of Kevin Garnett and into the prime years of Wiggins and Towns. If Rubio is still shooting poorly, the Timberwolves must find someone else. It's the difference between dynasty and disappointment.

It's not often we get to tell someone to stop being so damn nice and be more selfish. Get greedy, Ricky. The player you need to help score is yourself. Do that and you'll find that all of us are smiling with you. **CP**

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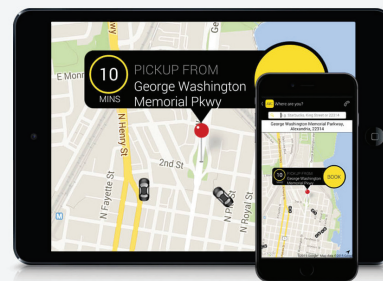
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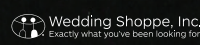
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THE LAST TEAM SKATING

20 BOYS TRY TO RESURRECT A CITY'S PAST GLORY

BY CORY ZUROWSKI

“Brutal!” barks assistant coach Gareth Chumley. Young men with long faces and stink fill the locker room inside Parade Ice Arena. With one period complete, the Minneapolis boys’ high school hockey team is down by three goals to Providence Academy, a Plymouth prep school with just four wins on the season.

“Do you guys realize you represent the richest hockey tradition in the whole state?” asks Chumley. “Olympians and Stanley Cup winners played here and right now you’re an embarrassment!”

Chumley and his death stare exit the room, leaving agitated silence to linger.

“Forget everybody else!” a player suddenly yells. “We gotta do this for us!”

This is how it begins, again.

These 20 players are the vestiges of what was once mighty. They compose the last public high school hockey team in Minneapolis.

They’re a distant cry from the city’s heyday, when as many as 10 teams played in arenas choked with fans, producing players who’d become titans of hockey.

Call it death by demographics. Young families took flight to the suburbs, to be replaced by kidless professionals and immigrants with no affinity for the game. The number of players declined, with the best leaving for private schools.

Over a quarter-century, Minneapolis was forced to kill off its high school teams one by one, until all that remain are these 20 boys, a team pulled from three of the city’s seven high schools.

These days, Minneapolis doesn’t have



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cheerleaders or a pep band. It doesn't even have a nickname. It's just Minneapolis Hockey, with players too young to remember the last time a city team made the state tournament two decades ago.

But a coach with a household name believes it's time to change this. His assignment: to resurrect a tradition from the rubble of a once proud, but nearly forgotten one.

MEET THE SURVIVORS

The fellas are feeling good. Some shut their eyes, summoning confidence. Others bounce nervous knees.

Two nights earlier, Minneapolis Hockey defeated St. Cloud Tech. Tonight they'll play host to St. Paul Johnson, an equally storied program eroded by the same problems facing Minneapolis, only multiplied

Minneapolis Hockey: A squad without a nickname, yet united in the goal of returning the program to frozen pond relevance

defenseman, it's obvious that frustration has overtaken them. The fun is done in the second period, with Johnson up 4-0.

Head coach Joe Dziedzic knows from personal experience how things can unravel in a moment.

In 1999, Dziedzic was playing for the Springfield Falcons, a minor-league affiliate of the Arizona Coyotes. Syracuse defenseman Peter Allen inadvertently ploughed a thumb into Dziedzic's eye, fast-tracking his career to retirement.

"Between eye doctors warning me I shouldn't play anymore and my agent saying there was nobody beating down the door to sign me, I'm like, 'Holy shit! This is the end of it,'" says Dziedzic.

Four years at the University of Minnesota followed by five more in the pros — including two with the Pittsburgh Penguins — ended with a detached retina.

He was 28.

Conscripted into retirement, the 1990 Mr. Hockey winner at Edison High stayed connected by coaching and working camps.

One winter night, he was skating in a pickup game at Parade with his childhood buddies. On the adjacent rink, a game was in progress. One of Minneapolis' remaining high school teams was playing.

"There were guys running around just trying to hit and play cheap," Dziedzic remembers. "Nobody was making plays. Nobody's passing. It's just dump the puck in. Dump the puck out. Go run a guy. I'd heard it was bad hockey. This was garbage."

But the stories of demise didn't do reality justice. The more Dziedzic watched, the more it dragged him down.

During his playing days, Edison's battles against Southwest and Washburn were akin to tribal wars played before fired-

"I'D HEARD
IT WAS BAD
HOCKEY.
THIS WAS
GARBAGE."

by the encroaching poverty of the East Side.

Tonight's healthy crowd at Parade includes dozens of kids wearing their youth jerseys. Johnson is not here to please them. The Governors are bigger and meaner, playing an old-time brand of high elbows and late hits.

Minneapolis responds in kind, but this is not their game. By the time 5'9" freshman Jake Hale bounces off a towering Johnson

up crowds.

His Tommies weren't the most skilled, but they were lionhearted. Southwest was the rich kids who could skate, Washburn the same, though to a lesser extent.

He'll never forget the night Edison beat Washburn for the first time in 42 years. The victory over Southwest, Edison's first in a half-century, was even sweeter.

In the 1980s, the top lines on Minneapolis' best teams could still match up against suburban powers like Bloomington Kennedy and Jefferson.

Yet now it had come to this: Goons who could barely pass were slandering Dziedzic's memories, with a crowd numbering mere dozens looking on.

"I'd been told hockey in Minneapolis had suffered because the number of kids playing had gone way down and that the good players weren't sticking around," he says. "By the time they were in junior high, those players who weren't already at private schools and were decent were leaving Minneapolis. What it had become was if you were decent, you didn't stick around Minneapolis hockey. It was kind of for the leftovers."

That was 15 years ago.

WHEN CHICKEN WIRE WAS KING

By the time women were given the right to vote in 1920, the four-team Minneapolis High School Hockey conference had been in existence for a decade. Roosevelt High was built in 1923. Washburn came two years later. Henry and Southwest opened before World War II.

Over the coming decades, neighborhood boys exploited winters on the city's network of outdoor rinks. Roosevelt defenseman Mike Ramsey was the youngest member of the 1980 Miracle on Ice team, which won a gold medal. He was preceded by defenseman Reed Larson, who became an All-Star for the Detroit Red Wings.

Legendary Gophers coach Herb Brooks mined Minneapolis for players who'd



become NCAA champions, like Southwest goalie Brad Shelstad, who'd won the Minnesota state championship in 1970.

It remains Minneapolis' last.

Fans funneled into the 10,000-seat Minneapolis Auditorium on Second Avenue

South, where the convention center now stands. Chicken wire girdled the boards. Thousands of spectators gathered for triple-headers between the city's teams.

Larson remembers 10 Minneapolis teams playing in the late 1960s. By 1987,

In an age of players hopscotching teams to further their individual pursuits, coach Joe Dziedzic believes loyalty will revitalize Minneapolis Hockey.

when Southwest's Tom Chorske was crowned Minnesota's inaugural Mr. Hockey, the city held but seven.

Urban schools had descended into chaos. Or so parents believed. Young families moved to Burnsville and Bloomington, Minnetonka and Edina, where the schools were better and shiny arenas waited. Those who stayed behind often opted for private schools.

"I didn't have a choice about where I was going to high school," says Erin Martin, whose son Ryan now plays goalie for Minneapolis. "Based on where we lived I would have gone to Washburn, but my parents said I would go to Holy Angels because at that time, Washburn wasn't a good place to go to school."

Martin's story speaks for generations. At the same time young families took flight, the city's makeup was shifting toward immigrants, to whom hockey was an exotic, alien affair.

In 1950, Minneapolis' population topped out at more than 500,000. Nine out of 10 were white.

By 1990, Minneapolis had lost more than 100,000 residents. They would begin to be replaced, but often in the form of immigrants from Asia, Africa, and Latin America. At Roosevelt, for example, minorities now compose about 80 percent of the student body.

"Minneapolis' situation is a lot like ours," says Johnson coach Moose Youngmans. "The people staying had kids move out years ago, lots of them moving out to where there's new building. The people who've moved in have changed the dynamics of the neighborhoods, and in my experience, they don't play hockey."

In 1989, the Minneapolis Auditorium fell to the wrecking ball. High school games moved to Augsburg, where pep bands,



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cheerleaders, and students festooned back-to-back-to-back contests.

"There was a buzz you could feel inside the arena," says Dziedzic. "People were passionate about it. As a player, you knew how important it was, how much pride people had in it. You took that seriously and it made for playing against the other city conference teams in front of lots of passionate fans fun as hell."

In 1990, Dziedzic won a full scholarship to the University of Minnesota. He remains the last Minneapolis public school player to earn a Division I hockey scholarship.

A RELUCTANT SON SIGNS ON

Three years ago, Dziedzic parted ways with St. Paul Academy, where he'd coached the team to a 24-38-5 record. By this time, Minneapolis was down to just one team. And it was looking for a coach.

Mike Shogren, a longtime booster, made a beeline for Dziedzic's ear.

"When he first offered me the job, I was like, 'Mike, dude, this is pretty bad.' But I listened to what he had to say."

The city's youth hockey was in the midst of a resurrection, Shogren told him. The nonprofit Minneapolis Storm boasted almost 800 boys and girls, ranging from tykes to teens. The immediate struggles at the high school level couldn't be remedied, he knew, but the future's feeder system had already been seeded.

Shogren hammered away at the growing numbers. He promised Dziedzic a hand in molding the kids, affording him the chance to run clinics and establish relationships with players at a young age.

"I told him here's your opportunity in your hometown," says Shogren. "It's one thing to be a head coach. It's another to be the one to rebuild your hometown program."

Dziedzic was intrigued but not sold.

Fourteen-year-old forward Jake Hale is already a grizzled veteran of being courted by other high school hockey programs.

Building up Minneapolis' participation was one thing. Slowing the hemorrhaging of top talent was another.

"I knew if you don't have any good players, it's tough to be a good coach because you're not going to win," he says. "To build a winning tradition, to have a winning culture, I had to find a way to help develop and keep good players. A relationship with every one of the players, that's how I was going to turn this around."

His boyhood connection finally won out.

The enormity of the task became evident the day he picked up the equipment. Dziedzic cleared his SUV to make room for boxes of gloves, helmets, and jerseys.

But just one box awaited him. It contained 24 rolls of tape.

"Where's the rest?" Dziedzic asked. "Like the gloves and the helmets, socks, practice jerseys, any of that stuff?"

That's all of it, the man said.

THE BAD NEWS BEARS ON ICE

Player cuts weren't necessary in the weeks leading up to his inaugural season. Thirty-four skaters and four goalies were just enough to fill JV and varsity rosters.

"We had two, maybe three guys at best who could play," says Dziedzic. "For the rest it was teaching them stuff you shouldn't have to at this level, like passing the puck to the open guy in front of you because that's the right way to play. Good high school teams don't have to teach their players those things."

The previous season had ended with a 12-0 playoff pummeling, courtesy of Minnetonka. There was nowhere to turn

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but upward.

The team rang up 20 wins. Many were lopsided victories against the likes of Moose Lake and North Branch, teams from out-post schools with tiny enrollment and not so much as a burp of hockey tradition. Where Minneapolis stood in the food chain was better revealed by the losses.

Holy Family and Blake waxed them 9-2 and 7-1, respectively. Minnetonka would again end their season in the playoffs, bombing Minneapolis 8-0.

Assistant coach Drew Palmer understood the task at hand.

"It wasn't easy signing up for it after Joe approached me to be an assistant," he says. "It wasn't a homerun job. But I'll never forget what Joe said: 'You know, Drew, anyone can coach a good team, but it's difficult to coach a challenging one.'"

"In some ways it is a kind of *The Bad New Bears* story. It was down for a long time, so it's not going to be turned around overnight. But we believe in it. Therefore, we're fighting for it."

One of the first orders of business was regaining some self-respect. Dziedzic began to eliminate the long bus rides up 35W to play outlier cream puffs, scheduling games against the better metro teams instead.

Something also had to be done about

the team's name, the Novas. The image of a bursting star that eventually fades to its original modesty didn't fit the manliness requirements of hockey.

"I hated the name," Dziedzic says. "I was like, 'It's for pussies. It's a chick name.'"

He petitioned the Minneapolis School Board to adopt the Storm name and colors,

Hockey.

"Building this into a successful program isn't just about winning more hockey games," Palmer says. "A big part of it has to be rebranding. With a new attitude, a new culture, Joe felt, and I couldn't agree more, there needed to be a new image."

Yet the struggles remained. At tryouts

Confirmation came one year ago. Minneapolis played Holy Angels, where a third of the roster was composed of city players who'd fled to the private school.

Roughing penalties filled the box score. Minneapolis lost, 4-2, but it was by far their best game of the year.

"We played with a chip on our shoulder," says forward Garrett Lieb. "Minneapolis Hockey was no longer the place where you played when you had no better choice."

TAKING A KNEE

The challenge before Dziedzic and his coaches is now convincing young players that Minneapolis is the choice.

While it was once a no-brainer to play elsewhere, many families are reconsidering, Shogren believes.

"You can just see how the kids enjoy playing with their friends and want to stay together," he says. "We always knew we'd lose some to private schools once they reached ninth grade. But that was more a decision based on academics [made] years ago than a hockey one now. What we wanted to stop was losing all our kids to these schools."

Tom Saterdalen amassed more than 500 wins and five state titles as Bloomington Jefferson's coach. He sees parallels

"ANYONE CAN COACH
A GOOD TEAM, BUT IT'S
DIFFICULT TO COACH
A CHALLENGING ONE."

providing continuity from tyke to high school. But there were other youth programs in the city. One couldn't be placed above the others.

Dziedzic emerged with a small win. He could ditch the Novas, but couldn't replace it with something else.

They'd simply be called Minneapolis

the following year, a half-dozen players could barely skate.

"I'm like, 'Come on! You guys don't even play hockey,'" says Dziedzic. "Get off the ice before you get hurt."

At the same time, something was changing. The team might not be the most skilled on any given night, but the players battled.



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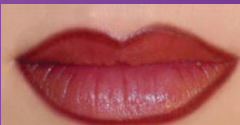
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between Dziedzic's challenges and what he faced upon arrival in Bloomington in 1973.

"I had to start with the youth, the youngest kids there. I started getting the six-, seven-, and eight-year-olds involved," says Saterdalen. "You show up to their practices, they see you there with all this passion you have for your program, and you start to develop that loyalty. You do that and once they get age 12, 13, or 14, the more players you're going to have.... For Minneapolis to rebuild its program, Joe's got to show his heart is there in Minneapolis."

Dziedzic borrowed a page from Saterdalen's playbook two nights before Christmas. During the first intermission of a game against St. Louis Park, Storm six-year-olds entertained the crowd. Instead of heading for the locker room to rest, the high school team took a knee along the blue lines and cheered. The horn sounded, the Zamboni doors opened, and the kids slapped high fives with the lines of varsity players as they skated off the ice.

"I always think a good coach with a reason to build a program is a great thing," says Shogren. "Could we survive without Joe? Sure. But why would we want someone that's not Joe?"

ALL IN THE FAMILY

In January, Minneapolis arrived on St. Paul's east side for a rematch with Johnson. After being badly outmuscled on their home ice two months earlier, Minneapolis played smart and tight, taking over with superior conditioning as the game wore on. It ended in a 0-0 tie, but it was still a victory.

Jake Hale offered up a proud smile as the buzzer sounded.

The 14-year-old has received unsolicited invitations to play elsewhere, rattling off the names of public and private schools whose players have approached him.

"It makes you feel at one point honored, but a little bit confused," says Hale. "I don't want to leave my city and turn my back on Minneapolis."

Childhood friends growing up playing the game they love will be the ticket if Minneapolis Hockey is to be resurrected.

Hale's dad, Todd, played at Southwest. Brother Zack attended Benilde.

"I went into it thinking the premier private school was going to give [Zack] potentially better hockey opportunities in the future," Todd says. "In hindsight, I wish I wouldn't have.... The best way to describe it is as a cutthroat mentality that some of these real top programs have. It's win at all costs. You produce or go to the side and it's next guy up."

Zack now plays Division III hockey at Colby College in Maine.

Todd has witnessed seismic changes inside the city since Zack came up. It used to be that "90 to 95 percent" of Minneapolis kids would leave for private school. That flight has noticeably lightened.

"People are seeing Minneapolis Hockey is actually moving forward, which won't stop everyone from leaving, but it's certainly making the decision to go somewhere else harder," says assistant coach Palmer. "The survival and hopefully greater success for us is keeping enough good kids, good players here. If we have groups of them growing up and having fun playing hockey together, that kind of loyalty can be hard to compete against."

Jake Hale already owns it. Before he broke his collarbone in December, the freshman was Minneapolis' top scoring threat. Weeks of rehab stand before his return to the ice. But come November, the Southwest student will return to the team.

"I'm staying because I want to represent the players of this city," he says. "Obviously, the number-one thing is having fun. There's also got to be winning because it shows Minneapolis can be a great place to play hockey and develop as a player."

"There's about four or five of us on the team now who grew up playing together. To me, Minneapolis Hockey is more of a family than it is a team."

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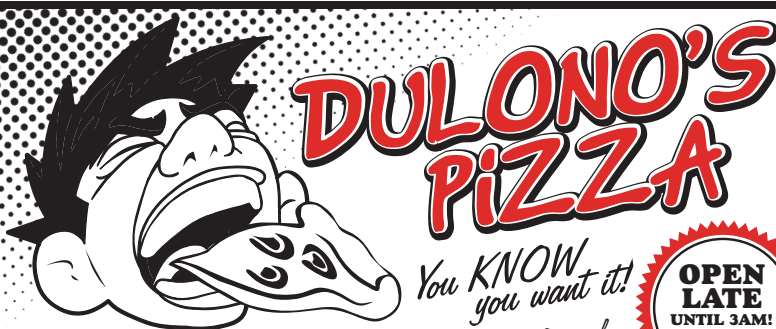
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Cook St. Paul's Friday pop-ups are revolutionizing Asian-American cooking



A modern take on the Korean classic Bi Bim Bap at Cook St. Paul

SASHA LANDSKOV

BY MECCA BOS

Every Friday night, Payne Avenue's tiny Cook St. Paul turns into a melee. Hopeful customers, sometimes hundreds at a time, snake around the neighboring blocks.

They've come for Korean bulgogi fries, a Filipino take on Chinese steamed buns, and Hmong fried rice with smoked trout.

On these Fridays, Eddie Wu, owner of Cook, throws open his doors and lets others take over his restaurant. It's a luxury Wu wishes he'd had before he opened Cook. "If [Cook] fails, everything in my life falls apart," he says. "I wish I would have had this [kind of an opportunity]

before we opened."

By far the most popular nights are when the young Asian-fusion cooks come out to play.

"Minnesotans want Asian food, but they're too scared to go to Asian restaurants," says Wu.

It's impossible to take this proclamation without also taking into account Wu's infectious sense of humor and his love of all things Korean. As testament to this devotion, the white guy from South St. Paul made the ultimate new-age move, taking his wife Eve Wu's maiden name.

He studied Korean cooking by apprenticing at Sole Café, a St. Paul institution, where he waited tables and hung out in

the kitchen, absorbing all he could from chef Kimberly Firnstahl.

With a twinkle in his eye, he describes the fluorescent lighting at the cafe, the Korean soap operas blasting from televisions, the menus written in both English and Korean.

"Even though the English is still on there, you can see people start to sweat while looking down at that Korean writing." And then there's the issue of spice. When Minnesotans order spice, they're usually not thinking about Korean levels.

"When I went back into the kitchen and told Kimberly they wanted it spicy, she'd look down her glasses and say: 'Eddie-Ya, I'm going to kill them!'"

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"I've traveled enough internationally to know what it feels like to not know what's going on around me," says Wu. Sole is light on atmosphere and service, not exactly designed with the non-Korean diner in mind.

At Cook, he's creating more of a "Venn diagram" for serving contemporary Asian, one where great food intersects with an accessible atmosphere.

He bought the place two years ago from Serlin's, a 35-year-old breakfast institution. Wanting to retain the customer base, he kept the short stacks, eggs, and hash browns. But he also snuck in Korean dishes like bi bim bop and yellow bean pancakes.

Yia Vang understands. His Union Hmong Kitchen recently served more than 200 customers at a pop-up at Cook. Having grown up in old-school restaurants, he's often driven crazy by the lack of modern hospitality in many Asian restaurants, though he understands it.

"It was about a different work ethic. A different time. It was about working really hard and quickly and turning tables. But still. I can't stand it when I see some faded picture of the Great Wall of China on a wall in a Hmong restaurant! I'm like, 'We're not even Chinese!'"

Having spent time in classic French technique kitchens like those at Spoon and Stable, Borough, and Haute Dish, Vang and his partner, Lang Vang, intend to bring high hospitality when they eventually open their own restaurant. After all, the spirit of sharing and bonding over food is imperative to Hmong cooking.

"There's a Hmong proverb: Brothers will even share a grain of rice."

The same goes for LolaRosa's, Cook pop-up favorites now serving as guest chefs at the Bedlam Theatre. They're a band of cousins and brothers specializing in Filipino food. And they realize old-school cooks are as hard on them as they are on the older generation.

If they tried to sell their brand of fusion to a strictly Filipino audience, it just wouldn't go. Filipinos are staunch traditionalists, they say. And every household thinks they make the very best food. Why go elsewhere? So LolaRosa's deals with this phenomenon by Americanizing.

In a dining landscape where a heavy value is placed on "authenticity," the term "Americanized" can almost seem pejorative. For LolaRosa's, it's an imperative.

"We call it Filipino for everybody. You're probably not going to find a traditional Filipino household putting chicken adobo over rice and then finishing it with purple cabbage and spicy aioli," says Krystal Calubayan, a server and host.

But that attitude has garnered a loyal following of pop-up guests, people who

insist they will show up when they open their own restaurant sometime this year.

Vang feels similarly confident about introducing a new audience to Hmong cooking. Despite the Twin Cities having the largest urban concentration of Hmong in the U.S. — around 80,000 — many locals know little about the cuisine.

After being ousted from China, the Hmong migrated to the mountains of Laos for refuge, then fled again to the refugee camps of Thailand. Their food tells the tale of this nomadism.

"Hmong is more of a philosophy of eating than kind of food," says Vang. It has to do with using what's available, and applying it to what you already know.

That makes Vang's approach to cooking feel natural. He plies his fried rice with smoked trout, roasted carrots, and parsnips for a Midwestern motif.

He's even convinced traditionalists to follow suit. His mom now uses a VitaMix instead of a mortar and pestle to make toasted rice powder.

"It used to take her two hours to make. Now it takes her two minutes," he says. "Sometimes the older generation has to take on the pupil role."

While these young people are fiercely committed to the cooking they grew up on, they're just as tethered to America.

"Our cooking is as American as it is anything. It starts out traditionally Asian, but by the time it goes through us, it's definitely something different," says Bunbob Chhun, who with partner James Munson runs Dumpling, a Pan Asian-American restaurant-in-the-making that has done pop-ups at Cook.

Take their beef stroganoff, which infuses the strong flavors of Bonito fish flakes and fish sauce instead of the more conventional wine and cream.

The idea for Dumpling was born in their dorm from a hankering for organic and high-quality Chinese takeout. They aim for not just farm freshness and impeccable ingredients, but an attention to accessibility and hospitality that all of the pop-up kids dream about.

"We're not going to have 60 menu items," says Chhun, "We're going to have 16 great ones."

Their strength can be succinctly thought of as managing expectations, then usually exceeding them.

Wu now has a regular cast of very Minnesotan septuagenarians requesting the "rice salad." They're referring to the bi bim bop, Cook's take on the Korean favorite of rice topped with heavily seasoned vegetables and meat, and finished with a fried or poached egg.

He already knows to hold the hot sauce. ☑



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A LIST

THURSDAY Settlers of Catan and beer P. 26

FRIDAY Ragamala make old dance forms new P. 29

SATURDAY The Sloppy Loppet returns... sloppier P. 31



The Mia's latest show explores the work of artists creating new pieces now

JIMMY BAKER

WEDNESDAY 2/17

COMEDY

JAKE JOHANNSSEN

ACME COMEDY CO.

With a career spanning decades, Jake Johannsen remains one of America's unique voices in comedy. His storytelling style influenced many comedians

who came after him, yet Johannsen's persona as the bewildered everyman still resonates with audiences. "I think that's true," he says of his timelessness, "but it's not because of something I'm deliberately doing. It's something I'm incidentally doing." He feels touring consistently helps him stay relevant. "I think other comics get a TV show

and take a break. I've been going out every other week, so I still know what audiences are like because they're like they were two weeks ago." Onstage, Johannsen still mixes the observational with the personal. "This is what it feels like to be me at this age and have a wife and a kid," he says of his set. "There's also stuff about going to Mars and what

it will be like when we have robot cars." The same old stories are still hilarious. 18+. \$15-\$20. 8 p.m. Wednesday through Sunday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Through Sunday** —P.F. WILSON

BARHOPPING

BREW-OFF: TIN WHISKERS VS. FAIR STATE BREWING CO-OP

GRUMPY'S BAR & GRILL ROSEVILLE

For the third installment of the Brew-Off series, beer makers and beer lovers alike will be traveling to Grumpy's in Roseville for another tasty competition. This time Tin Whiskers will be going up against Fair State Brewing Co-op. To determine this edition's special ingredients, brew-lovers voted online. They've elected cherry, sumac, and rosemary, so beers on tap tonight could be a mix of sweet, savory, and floral. Will this combo work well together? You decide, as folks sampling new brews this evening (or ordering up full pints) will choose the winner live via social media. Free. 5 to 8 p.m. 2801 Snelling Ave. N., Roseville; 651-379-1180. —JESSICA ARMBRUSTER

DANCE

FAYE DRISCOLL

WALKER ART CENTER

You might mistake the entry etiquette for Faye Driscoll's *Thank You for Coming: Attendance*, part of the Walker Art Center's Immerse Yourself series, for the opening of a new club. Your hands will be stamped at the door, and you'll need to free yourself up for action by leaving behind all your stuff (shoes, coats, bags) before you advance to the stage of the McGuire Theater. Some folks will be given weird items to wear or hold, and composer Michael Kiley will incorporate everyone's name into a song. In this communal setting, spectators interact with performers who borrow their props, create a party atmosphere, and lead them into surprise encounters. Driscoll's invitation to open the kinetic door and come on in is just the first part

CONTINUED ON PAGE 26 ►

THE MAINROOM

Voted 2015 "Best of The Twin Cities" Readers' Choice for Best Rock Club, Best Dance Club, Best Concert Venue, and Best All Ages Venue

WEDNESDAY, FEBRUARY 24



FRIDAY, MARCH 11



FRIDAY, MARCH 25



WEDNESDAY, APRIL 6



SATURDAY, APRIL 16



THURSDAY, FEBRUARY 25



SATURDAY, MARCH 12



SATURDAY, MARCH 26



FRIDAY, APRIL 8



TUESDAY, APRIL 19



FRIDAY, FEBRUARY 26 &
SATURDAY, FEBRUARY 27



FRIDAY, MARCH 18



FRIDAY, APRIL 1



SATURDAY, APRIL 9



FRIDAY, APRIL 22 &
SATURDAY, APRIL 23



MONDAY, FEBRUARY 29



SATURDAY, MARCH 19



SUNDAY, APRIL 3



SUNDAY, APRIL 10



SUNDAY, APRIL 24



WEDNESDAY, MARCH 9



WEDNESDAY, MARCH 23



TUESDAY, APRIL 5



FRIDAY, APRIL 15



THURSDAY, APRIL 28 —
SATURDAY, APRIL 30



FIRST AVENUE & 7th St entry

ALSO COMING TO THE MAINROOM

- 3/05 2016 PUB & PUTT CLASSIC POST PARTY *ft.* ORANGE WHIP ²¹⁺
5/04 THE STRUTS ¹⁸⁺
5/06 GEAR DADDIES *w/* THE WHISKIES - *SECOND SHOW ADDED* ¹⁸⁺
5/07 TINA AND THE B-SIDES ¹⁸⁺
5/14 BRIAN JONESTOWN MASSACRE ¹⁸⁺
5/21 BOYCE AVENUE "Be Somebody World Tour" ^{All Ages}
5/22 OLD 97'S *and* HEARTLESS BASTARDS
w/ BJ BARHAM (OF AMERICAN AQUARIUM) ¹⁸⁺
5/26 CHARLES BRADLEY AND HIS EXTRAORDINAIRES ¹⁸⁺
6/03 OH WONDER ¹⁸⁺
7/12 THE WOMBATS ¹⁸⁺
7/27 BØRNS ^{All Ages}
10/30 AN EVENING WITH PETER HOOK & THE LIGHT,
PERFORMING "SUBSTANCE" - JOY DIVISION &
NEW ORDER *w/* DJ JAKE RUDH (OF TRANSMISSION) ¹⁸⁺

7TH ST ENTRY

- 2/17 ANDY FRASCO & THE U.N. *w/* TREADING NORTH ¹⁸⁺
2/18 COMMUNION: TWIN CITIES *ft.* ALLAN RAYMAN, LOLO,
WHISKEY SHIVERS, MOONRISE NATION, DJ SET WITH
SEAN MCPHERSON (89.3 THE CURRENT) ¹⁸⁺
2/20 ARE YOU LOCAL? *ft.* HOLIDAE, DIVES, DANAMI AND THE BLUE,
NESS NITE, GOOD NIGHT GOLD DUST ¹⁸⁺
2/21 CAVANAUGH (OPEN MIKE EAGLE & SERENGETI!) ¹⁸⁺
2/22 LIONS & CREATORS, THE KICKBACK, AUTUMN KID ¹⁸⁺
2/23 CROOKE *w/* PORNOL WOLVES, NETHAN ¹⁸⁺
2/24 SAYTH *and* WEALTHY RELATIVE *ft.* MAMADU (TOKI WRIGHT
PRODUCTION SET), UNKNOWN CREATURES, NESS NITE ¹⁸⁺
2/25 THE PISCES PARTY *ft.* DJS ESPADA & GABE GARCIA & DAN SPEAK ¹⁸⁺
2/26 CHERRY COLA AND RADKEY *w/* NAÏVE SENSE,
RIPPER, DJ BVCKWOODS ¹⁸⁺
2/27 AUDIO SOCIAL DISSENT 2016 *ft.* WOLF EYES,
TIMMY'S ORGANISM, VIDEO ¹⁸⁺
2/28 POOLBOY EP RELEASE *w/* SWIMSUIT AREA, AUTUMN KID ¹⁸⁺
2/29 LEAP-A-PALOOZA *ft.* DAN MARISKA, FULLBLOODS,
BLUE GREEN ¹⁸⁺
3/01 JULIA HOLTER *w/* CIRCUIT DES YEUX ¹⁸⁺
3/02 ELLIOTT BROOD ¹⁸⁺
3/04 TWIN CITIES DILLADAY BEAT WARS
w/ CARNAGE THE EXECUTIONER ¹⁸⁺
3/05 2016 PUB & PUTT CLASSIC (11:30am - 6:30pm) ²¹⁺
3/05 RADIO K'S GIGAWATT 2016 *ft.* WAREHOUSE EYES,
MURDER SHOES, PERFUME MONSTER ¹⁸⁺
3/06 LAUNCHED VOL. 1 DOUBLE EP RELEASE
ft. BATMN & DJ TEDDYBEAR *w/* K.RAYDIO & GREG GREASE ¹⁸⁺
3/08 GREAT GOOD FINE OK *w/* HANDSOME GHOST ¹⁸⁺
3/09 B. DOLAN *w/* FELIXFAST4WARD, HAPHDUZN ¹⁸⁺
3/10 BLANCK MASS ¹⁸⁺
3/11 RADIATION CITY *w/* DEEP SEA DIVER ¹⁸⁺
3/12 PROTOMARTYR ¹⁸⁺
3/13 DRESSY BESSY ¹⁸⁺
3/16 HUNTER VALENTINE *w/* REBEL QUEENS ¹⁸⁺
3/18 KORDA 3 SHOWCASE *ft.* JIM RUIZ SET, THE OCEAN BLUE,
THE INNOCENCE MISSION, DEEP POOL, THE STARFOLK ¹⁸⁺
3/19 MOUNT MORIAH *w/* ELEPHANT MICAH ¹⁸⁺
3/20 MC CHRIS *w/* NATHAN ANDERSON ¹⁸⁺
3/22 KICK *w/* COLIN CAMPBELL & THE SHACKLETONS, THE RUMOURS, GRAMMA ¹⁸⁺
3/24 LA FAMILIA *ft.* FINDING NOVYON *w/* RP HOOKS, DRELLI,
ALIBASTER JONES, DJLOW, AND MORE ¹⁸⁺
3/25 ESCONDIDO ¹⁸⁺

For show announcements, updates, set times, giveaways, and more:

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UPCOMING SHOWS AT OTHER VENUES



MONDAY, FEBRUARY 22

First Avenue, JAM, Northrop,
and 89.3 The Current present
JASON ISBELL
w/ SHOVELS & ROPE
at **NORTHROP**
\$40/6:30PM/ALL AGES



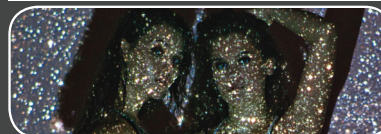
WEDNESDAY, FEBRUARY 24

G. LOVE & SPECIAL SAUCE
w/ RIPE
at *the* FINE LINE
\$27.50/7PM/18+



FRIDAY, MARCH 4

FOXING
w/ LYMBYC SYSTYM, TANCREDO, ADJY
at *the* TRIPLE ROCK
\$13/\$15/4:30PM/ALL AGES



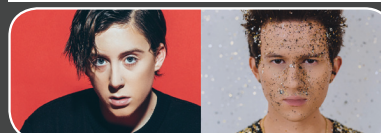
FRIDAY, MARCH 11

An Evening with
LILY & MADELEINE
at ICEHOUSE
\$16/10:30PM/21+



FRIDAY, MARCH 11

CLOUD CULT
w/ BBGUN
at THE SPORTS GARDEN (DULUTH)
\$20/7:30PM/18+



SATURDAY, MARCH 12

The Alive/Gold Tour
RICKY AND TREVOR
at *the* FINE LINE
\$29.50/7PM/ALL AGES



SATURDAY, MARCH 12

First Avenue and 89.3 The Current present
An Evening with
CLOUD CULT
with special guests BBGUN
at THE STATE THEATRE
\$30-\$35/7PM/ALL AGES



THURSDAY, MARCH 17

Set In Stone Tour
STICK FIGURE
w/ FORTUNATE YOUTH, RAGING FYAH
at *the* TRIPLE ROCK
\$15/7PM/18+



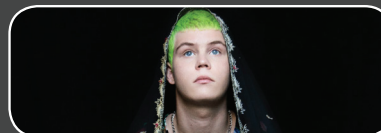
SATURDAY, MARCH 19

89.3 The Current presents An Evening with
GREG DULLI
w/ special guest DERRICK BROWN
at *the* CEDAR
\$30/7PM/ALL AGES



FRIDAY, MARCH 25

YOUNG FATHERS
at *the* FINE LINE
\$15/\$17/\$30 RESERVED BALCONY
8PM/18+



SUNDAY, MARCH 27

YUNG LEAN
at *the* FINE LINE
\$21/6PM/ALL AGES

- 3/30 THAO & THE GET DOWN STAY DOWN *w/* SAINTSENECA at *the* Fine Line
4/01 CHAIRLIFT at *the* Fine Line
4/01 RUN RIVER NORTH *w/* THE LIGHTHOUSE & THE WHALER at *the* Triple Rock
4/02 A GREAT BIG WORLD "KALEIDOSCOPE TOUR" at *the* Fine Line
4/03 DAVE SIMONETT at *the* Red Herring (Duluth)
4/06 DMA'S at *the* Triple Rock
4/07 RA RA RIOT *w/* AND THE KIDS, PWR BTM at *the* Triple Rock
4/08 GEOGRAPHER *w/* THE CROOKES at *the* Triple Rock

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- 2/17 **JOHN HUGHES MOVIE NIGHT CELEBRATING PRETTY IN PINK'S 30TH ANNIVERSARY SHOWING PRETTY IN PINK AND WEIRD SCIENCE 7PM**
- 2/18 **SEEDSHIP, TOWER, KULT OF THE WIZARD 8PM**
- 2/19 **RAYLAND BAXTER W/ HOPE COUNTRY, JAKE JONES 7:30PM**
- 2/20 **STEPHEN KELLOGG W/ LIZ LONGLEY 7PM**
- 2/21 **OUTLAW BRUNCH W/ BOURBON COUNTY 10AM - 3PM (NO COVER/ALL AGES)**
- 2/23 **HOUSE OF DOSH II: A MONTH LONG RESIDENCY 8PM**
- 2/24 **GOJOHNNYGO RECORDS THIRD ANNIVERSARY PARTY FT. LOW CUT CONNIE, MARK LICKTEIG & ALI WASHINGTON WITH THE VICIOUS LICKS, GOSPEL MACHINE 7:30PM**
- 2/25 **THE LAST REVEL VINYL RELEASE SHOW W/ DEAD HORSES, GABRIEL DOUGLAS 7PM**
- 2/26 **ELEANOR FRIEDBERGER W/ ICEWATER, MIDNIGHT RERUNS 8PM**
- 2/27 **THE HYPSTRZ 40TH ANNIVERSARY W/ THE MIGHTY MOFOS, KING KUSTOM & THE CRUISERS 7PM**
- 2/28 **JAZZ BRUNCH W/ JAMES BUCKLEY TRIO FT. JAVI SANTIAGO, JT BATES 10AM - 3PM (NO COVER/ALL AGES)**
- 2/28 **CASH'D OUT W/ WILKINSON JAMES BAND 6:30PM**
- 3/01 **CONAN AND SERIAL HAWK W/ AZIZA 7PM**
- 3/03 **RINGO DEATHSTARR W/ FUTURE DEATH, FLAVOR CRYSTALS, THE CULT OF LIP 8PM**
- 3/04 **THE HUSSY, BUTCHERS UNION, SCREAMIN' CYN CYN AND THE PONS, PORNONONO, TONY PEACHKA 8PM**
- 3/05 **WILLIE MURPHY AND THE ANGEL HEADED HIPSTERS 8PM**
- 3/06 **JAZZ BRUNCH W/ JAMES BUCKLEY TRIO FT. BRYAN NICHOLS & CORY HEALEY 10AM - 3PM**
- 3/06 **DEVIL MUSIC CD RELEASE SHOW FT. JOHN HERMANSON, HOUSE OF MERCY BAND, BLOOD WASHED BAND 7PM**
- 3/08 **KEVIN GARRETT 7:30PM**
- 3/09 **JOSEPH W/ TYLER SJÖSTRÖM 7PM**

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A-LIST



Expect the unexpected from Faye Driscoll

MARIA BARANOVA

CONTINUED FROM WEDNESDAY ►

of a trilogy that the Walker will present over the next three years. \$25; \$20 Wednesday. 8 p.m. Wednesday through Saturday; 7 p.m. Sunday. 1750 Hennepin Ave. S., Minneapolis; 612-375-7600. **Through Sunday** —LINDA SHAPIRO

THURSDAY/2/18

THEATER

THE STORY OF CROW BOY

IN THE HEART OF THE BEAST
PUPPET AND MASK THEATRE

The life story of children's book author and artist Taro Yashima is a fascinating one. Yashima is perhaps best known for *Crow Boy*, a picture book about a Japanese child who is bullied by his fellow students before they realize his special talents for mimicking crow sounds. Born in a Japanese village in 1908, Yashima saw the rise of fascism as a young artist. Along with his wife, Mitsu, he worked against the new militarism prior to World War II. Both were eventually imprisoned and tortured. They fled to the United States in 1939, where Yashima wrote two graphic-novel autobiographies to express to Americans that not all Japanese people supported Japan's government. In the Heart of the Beast's *The Story of Crow Boy* has been a long time in the making, as Yashima's biography and his work have long influenced HOB's artistic director Sandy Spieler. With funding from the National Endowment for the Arts, the company began creating the piece three years ago. The result is a collaboration between Spieler, Masanari Kawahara, Steve Epp, and vocal artist Momoko Tanno. Coming at a time when anti-immigrant rhetoric is at a high shrill, *Crow* offers a story full of hope and compassion. \$15-\$22. 7:30

p.m. Thursdays through Sundays; 2 p.m. Sundays. 1500 E. Lake St., Minneapolis; 612-721-2535. **Through February 28** —SHEILA REGAN

ART/MUSEUM

STATE OF THE ART: DISCOVERING AMERICAN ART NOW

MINNEAPOLIS INSTITUTE OF ARTS

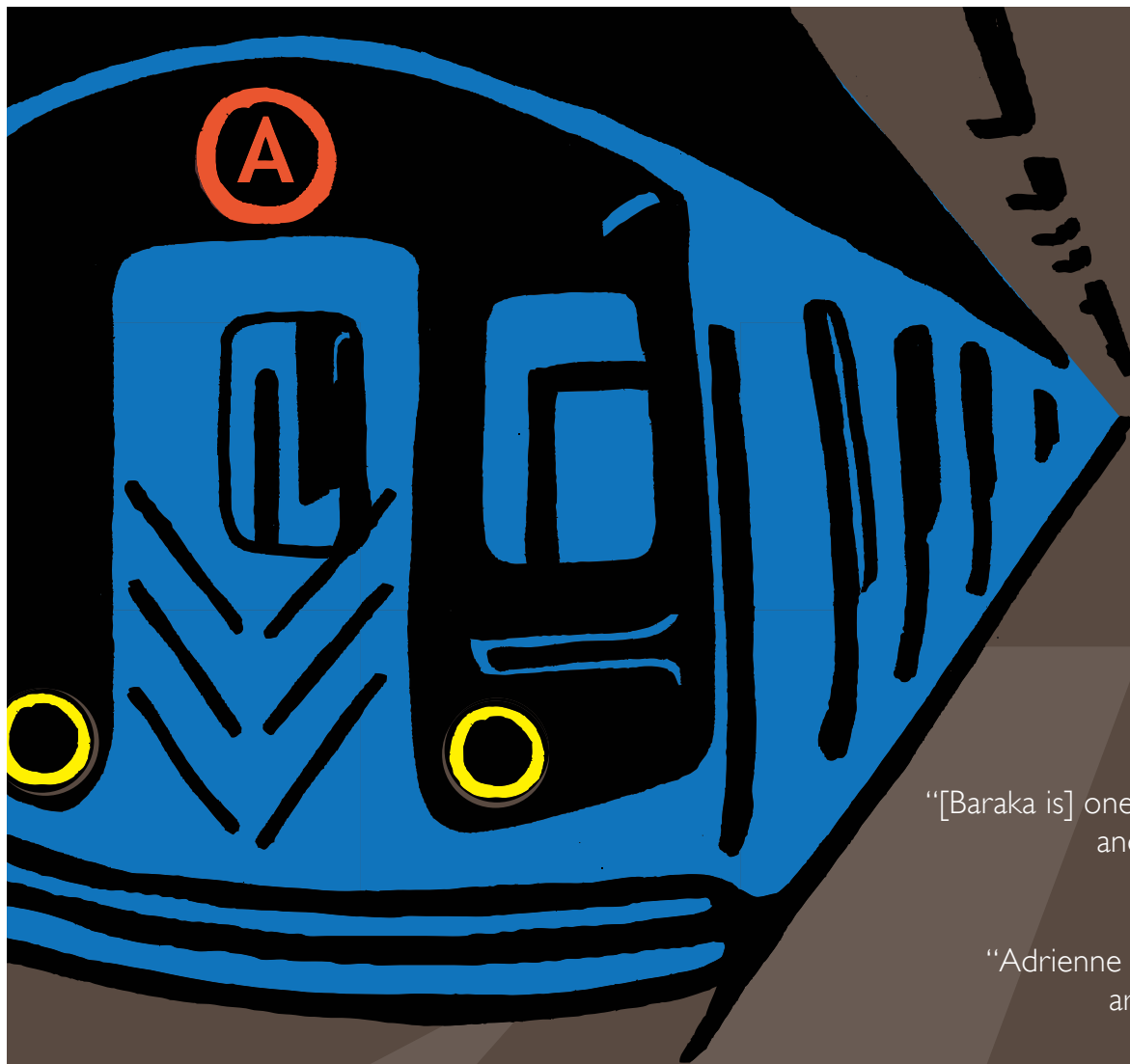
Surprises abound on the hills, in the gullies, and across the streams of Benton County in northwestern Arkansas. One of them is the Crystal Bridges Museum of American Art, designed by Moshe Safdie as a series of pavilions that sit on top of the formerly free-flowing Crystal Springs (now a series of ponds). Here Alice Walton (Sam Walton's daughter and third-richest woman in the world) has amassed an art collection that, at times, makes art-world heavyweights squirm — because it's that good. The museum organized this touring exhibition, which is making a stop at Mia. Billed as a snapshot of contemporary art, the show highlights more than 130 works in diverse media. Included are pieces by Twin Citians Chris Larson and Andy DuCett. There will be an opening reception during the Third Thursday celebration from 6 to 9 p.m. Thursday, February 18. Admission to the exhibition is free that evening if you sign up to become a member. Otherwise, admission is \$20 during the show's run. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through May 29** —CAMILLE LEFEVRE

COMEDY

JO KOY

RICK BRONSON'S HOUSE OF COMEDY

"Back in the day I used to do a ton of colleges," says comedian Jo Koy. "But it



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—NPR

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—Village Voice

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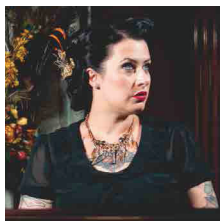
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- 2/20 Bill Frisell: When You Wish Upon a Star
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- 2/25 Rebirth Brass Band
Incomparable NOLA Brass
- 2/28 Crystal Bowersox
Bluesy Soulful Singer/Songwriter
- 2/29-3/1 Rickie Lee Jones
Duchess of Coolsville
- 3/2-3 Brian Blade and the Fellowship Band
Folkloric Gospel Jazz
- 3/4-5 Aaron Neville
Iconic Aerican Voice
- 3/6 BeauSoleil avec Michael Doucet
Rich Creole Revivalist
- 3/7 Lisa Fischer and Grand Baton
Spellbinding
- 3/8-9 Southside Johnny and the Asbury Jukes
Jersey Soul Legend
- 3/11 Del McCoury Band
Bluegrass Legend

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3 COURSES • LIMITED SEATING
FEB 29 / 12PM

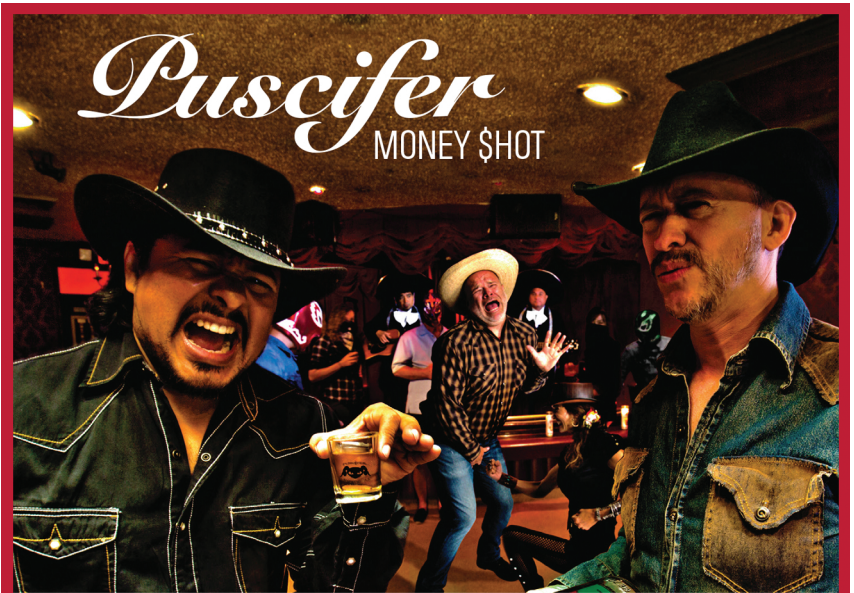


Reservations: 612.332.1010

February Late Night

11:30 Music - Happy Hour until Midnight

- Fri 2/19 Ginstrings
- Fri 2/26 Miss Myra & the Moonshiners
- Sat 2/27 The Fattenin' Frogs



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TC PRESENTS

UPCOMING SHOWS

<p>2.19 2.25 3.5 3.10 3.11 3.17 3.24 4.2 4.9 4.23 4.30 5.19 6.2-6</p>	<p>JAKES, BENZMIXER THRIFTWORKS GRAMATIK FUTURE ROCK BRILLZ, PARTY FAVOR G JONES SPAG HEDDY BADKLAAT, REQUAKE ZOMBOY DATSIK MINNESOTA FOUR TET INFRASOUND MUSIC FESTIVAL</p>	<p>FINE LINE THE LOFT SKYWAY CABOOZE SKYWAY THE LOFT THE LOFT THE LOFT SKYWAY SKYWAY THE LOFT THE LOFT HIGHBRIDGE, WI</p>
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TICKETS AT THETCPRESENTS.COM



Aparna Ramaswamy rises to the material

NARENDRA DANGIYA

got to the point where I thought, 'I'm too old.'" For many young comics, colleges are a dream gig. "But I'm old," laughs Koy. "I'm a dad now, and I need to be in a club environment telling my stories with a lot of parents." It's not that his jokes don't resonate with younger crowds. "Kids at colleges love when I talk about my son, because they have little brothers, or nieces and nephews." His son is not

only a great source of material, he's been a life blessing. "His mom and I always say he has an old soul, and that we feel like he brought us together. God gave us this special kid because with what she and I were going through, we kind of needed something to wake us up." Although they're now divorced, Koy and his ex remain very close friends, thanks in large part to the joint custody of their

son. "He and I are like twins. When I see him do something, it's like I'm looking back at myself from the future." 18+; 21+ later shows. \$15-\$22. 7:30 p.m. Thursday through Friday; 9:30 p.m. Friday and Saturday; 7 p.m. Saturday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday**

—P.F. WILSON

BARHOPPING

CLUB HAUS: CATAN-ZA

BAUHAUS BREW LABS

Settlers of Catan has a loyal following in the tabletop game world. Using wood, sheep, rock, and wheat, players attempt to build villages, gain access to ports, stretch roads, and amass the largest army. Individuals can choose to trade, collaborate, and work together... or totally screw each other over. This Thursday, the Grown-Up Club will invite fans of the game to come together and play over pints. Bring your board, bring a crew, and bring a strategy (or play on the fly). At the event, there will be tables set up for various skill levels, and there will even be one for people who were dragged to the party and

have no interest in actually playing (hey, there will be beer, after all). Steve's Food Truck will be on site to serve up burgers and sandwiches. There will also be a Catan costume contest should you be inspired to become one with the game via getup, or you happen to have a wheat costume lying around. Free. 7 p.m. 1315 Tyler St. NE, Minneapolis; 612-276-6911.

—JESSICA ARMBRUSTER

FRIDAY 2/19

DANCE

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CONTINUED ON PAGE 30 ►

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3/2	Jacuzzi Puma	Feat. MEMBERS OF WOODKIEFOOT & SOAP - Every Wednesday starting in May
3/3	Rowdy Shadhouse	w/ HEADBAND JAM
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3/5	Tony Bones and Jaron McDaniel	#TheFire CD Release Party
3/6	Everyone Orchestra	
3/7	BLAZE YA DEAD HOMIE	w/ LEX THE HEX MASTER, TRILOGY & MORE
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3/10	Future Rock	
3/18	CRAM Spring Showcase	Feat. CHESTER WATSON w/ CHANCE YORK, RADIO AHLEE, PRIME CUT, JOHN SHRIMPNOSE, WEALTHY RELATIVE & DJ BOOGIEWONDERLAND
3/20	Lydia Can't Breathe	
3/23	SIMO	w/ THE GLORIOUS SONS & JACUZZI PUMA
3/25	Circle of Heat Album Release Show	w/ ANALOG SON FEAT. MEMBERS OF KINETIX w/ NEW ELEMENTS
4/1	TAUK	
4/3	Anybody Killa	
4/4	The Contortionists	
4/6	Hut Buttered Rum	w/ THE LAST REVEL
4/13	"Plumpty Dumpty" Tour	Feat. TWIDDLE w/ JACUZZI PUMA
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A-LIST



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COURTESY OF THE PRODUCTION

CONTINUED FROM FRIDAY ►

form Bharatanatyam into a living lexicon. Her dancing scintillates with the clarity, fire, and multifaceted mystery of a world-class gem. In *They Rose at Dawn*, she embodies women as carriers of ritual and culture, and arbiters of humanity's relationship to the divine. If that sounds a bit abstract, watching Ramaswamy shift effortlessly between woman as compassionate mother, erotic lover, and primordial source of all creation will certainly take the chill off of a February night. The performance is accompanied by a superb Carnatic musical ensemble. \$15-\$40. 8 p.m. Friday and Saturday. 528 Hennepin Ave., Minneapolis; 612-206-3636. Through Saturday —LINDA SHAPIRO

THEATER

YOU FOR ME FOR YOU

GUTHRIE THEATER'S DOWLING STUDIO

While the U.S. represents a welcoming beacon of freedom, exclusionary practices are equally inscribed in our country's history. These contradictions are a source of confusion to Minhee, one of two North Korean sisters seeking refuge in the U.S. in playwright Mia Chung's *You for Me for You*. This regional premiere from Mu Performing Arts, an organization acclaimed for productions exploring the Asian-American experience, seeks to compare and contrast expectations of those enduring daily life in the totalitarian regime of North Korea with those attempting to navigate the complicated map to find the American dream. Just as the play juxtaposes the United States and North Korea, Minhee's vision of liberty is measured against the less enchanted view of her sister Junhee, who falters behind her older sibling's escape. Cast with two strong leads, Sun Mee Chomet and

Audrey Park, this Randy Reyes-directed work stands as both a character drama tracing the reconciliation of two sisters and a level-headed appraisal of how our prevailing social attitudes often fall short of our most esteemed cultural virtues. \$15-\$26. 7:30 p.m. Wednesdays through Saturdays; 7 p.m. Sundays; some 1 p.m. weekend matinees. 818 S. Second St., Minneapolis; 612-377-2224. **Through March 6** —BRAD RICHASON

THEATER

[TITLE OF SHOW]

AMES CENTER BLACK BOX THEATRE

As depicted by *[title of show]*, creativity is a messy business rife with the ongoing day-job distractions, funding constraints, and the ever-present temptation to exchange artistic ambition for a soft sofa and a good TV show. Created with a knowing wink by composer Jeff Bowen and writer Hunter Bell, *[title of show]* finds humor in the frustrations of two Broadway aspirants struggling to develop an original production for an upcoming theater festival. While coming up with ideas, the collaborators hit upon the novel notion of dramatizing their own creative impasse, enlisting two equally idiosyncratic friends to contribute to their unorthodox vision. While the novelty of such an openly meta-premise might seem to have limited mileage, *[title of show]* retains its drive by sincerely honoring another time-honored Broadway staple: plucky underdogs who overcome all obstacles to put on a production. Even if their Broadway dreams remain beyond their artistic reach, the central quartet of *[title of show]* offer a reminder that artistic inspiration can be found even in the mundane turmoil of everyday existence. \$19-\$22. 7:30 p.m. Thursdays through Saturdays, plus Monday, February 22;

2 p.m. Sundays. 12600 Nicollet Ave. S., Burnsville; 1-800-982-2787. **Through March 6** —BRAD RICHASON

SATURDAY 2/20

LITERARY

SHERMAN ALEXIE

COFFMAN MEMORIAL UNION

Superbly mixing dark humor, sorrow, and cultural awareness, author Sherman Alexie is a poignant voice in contemporary Native American storytelling. His sharp-witted novels, such as *Reservation Blues*, give readers a bittersweet taste of reservation life as told from his own experiences growing up on the Spokane Indian Reservation. Highlighting struggles of duplicity and culture clashes with a heavy dose of humor and pop-culture, Alexie's oeuvre is littered with pages of visionary lyricism. His work has even made its way onto the big screen with the award-winning *Smoke Signals*. Tonight, join Alexie as he discusses a variety of topics at a reading, talk, and performance titled "Without Reservations: An Urban Indian's Comic, Poetic, and Highly Irreverent Look at the World." \$5. 7 p.m. 300 Washington Ave. SE, Minneapolis; 612-624-4696.

—JULEANA ENRIGHT

BARHOPPING/PARTY

TRANSMISSION & BRIT'S PUB PRESENTS: I LOVE UK V

BRIT'S PUB

This Saturday, Transmission returns to Brit's Pub in downtown Minneapolis for another party that's all about the U.K. DJ Jake Rudh will be giving love to British Invasion and '90s Brit-pop eras, so the likelihood of hearing the Beatles and the Spice Girls back to back is high. In between beloved favorites from those decades will be a dash of retro glam '70s (David Bowie! Elton John!) and a few punk-rock anthems (the Clash!), plus asides celebrating pub rock, shoegaze, and ska. As always, videos will play on a screen, offering a mix of inspiration and humor as looks and dance moves of yesteryear flash by. Drink specials will abound, with \$4.50 Copper & Kings (brandy) cocktails. Free. 10 p.m. to 2 a.m. 1110 Nicollet Mall, Minneapolis; 612-332-3908.

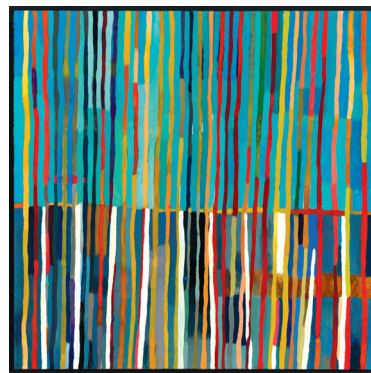
—JESSICA ARMBRUSTER

SPORTS/PARTICIPATORY

2ND ANNUAL SLOPPY LOppet

COMO DOCKSIDE LAKESIDE PAVILION

There are several major outdoor sporting events this season: Red Bull's Crashed Ice, the U.S. Pond Hockey



KATHLEEN WATERLOO

ART/GALLERY

KATHLEEN WATERLOO: NINER-NINER

CIRCA GALLERY

With no context, the title of Kathleen Waterloo's solo show, "Niner-Niner," is a bit of a riddle. But with a little background, it all makes sense. The exhibition's name relates to a conversation her son, a pilot, had with air traffic control during a recent flight on which Waterloo was a passenger. Her aerial view during the flight inspired her works, wax- and pigment-infused

paintings of tremendous vibrancy and textile-like patterns. There will be an opening reception Saturday, February 20, from 5 to 8 p.m. 210 N. First St., Minneapolis; 612-332-2386. **Through April 2** —CAMILLE LEFEVRE

Tournament, the City of the Lakes Loppet Festival. All are noble ventures, with athletes competing in a variety of intense games or challenges. The Sloppy Loppet is not one of those events. This happening, now in its second year, is all about completing physical and mental tasks outdoors while holding your liquor, be it in your hand or in your belly. Feats awaiting players include an icy take on beer pong, a three-legged race involving a sled (and a shot!), running around

with a snowball on a beer can, shooting at tallboy targets with a Nerf gun, and making a sweet-ass snowman. Dress warm, and don't sweat it if you suck. When there's beer for all, everyone's a winner. Is driving to St. Paul a deal-breaker? Sign up to ride to Como Park via bus, which takes off from Pat's Tap. For tickets and more info, visit at sloppyloppet.eventbrite.com. 21+. \$20-\$25. 1 to 6:30 p.m. 1360 Lexington Pkwy. N., St. Paul; 651-666-9491. —JESSICA ARMBRUSTER



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EKO EKO AZARAK

The Witch dares evil to come out and find you



Evil not only exists.
It is waiting for you.

COURTESY OF A24

BY MICHAEL NORDINE

In Robert Eggers' *The Witch* — stylized as *The VVitch* because, as any black-metal adherent knows, V is the most sinister letter in the alphabet — evil is no less real than a rabbit scampering through the woods. In fact, it might even be that rabbit. The toast of last year's Sundance Film Festival is set in 1630s New England, where a family of Puritans unravels after their newborn goes missing in the middle of a game of peek-a-boo.

To call the film's heroine a latter-day Abigail Williams wouldn't quite be accurate, as *The Witch* is set some 60 years before the Salem witch trials took place. It isn't clear whether adolescent Thomasin (Anya Taylor-Joy) or anyone else has been cavorting with the eponymous conjurer, but Eggers is unambiguous as to whether or not his witch exists. From early on it's clear that the question isn't if she'll reveal herself, but when.

Anya and the rest of Eggers' characters

speak in a high, period-appropriate register, defiantly asking questions like "What went we out into this wilderness to find?" as their village elders banish the family to the outer dark for unspecified transgressions. As a post-film title card assures us, much of this Early Modern English was sourced directly from journals and other records from the era. It may prove distracting at first, but the cast owns it in a way that compels you to nod along as the father refers to his ailing son as "witched." Ralph Ineson's gravelly delivery of such lines makes clear his status as the family patriarch. When he speaks, you listen.

These words are complemented by eerie sound design that bleeds into the score, all high-pitched hums and faraway chants. Mark Korven's music is heavy on dissonant strings and other instruments of foreboding malaise; *The Witch* wouldn't be nearly as unnerving were it not for his soundscapes. This is the horror movie as mood piece, entirely devoid of jump scares and other cheap tricks. When things get so quiet

you can hear your quickened heartbeat, it isn't just so a contorted face can appear from the shadows and break the silence. Eggers luxuriates in the moments between scares so much that they become scares themselves; *The Witch* has nerve-jangling atmosphere to spare.

The clan consists of four children (five including the missing newborn) and a number of animals, among them an imposing goat named Black Philip. Mercy and Jonas, the two youngest, dance around the ram singing songs that are creepy in a way only children's games can be: Never is the line between malevolent and playful so porous as when coming out of the mouths of babes.

The children fear their parents, whose pious strictness they don't fully understand, while mother and father fear their children's impressionable corruptibility; all of them fear the forces beyond their control, which is to say: everything beyond their door. The natural world is harsh and only sometimes fertile. God is angry. All of them were born sinners in a battle for their own salvation.

THE WITCH

directed by Robert Eggers
area theaters, opens Friday

Shortly after their exile, the family of seven look out at the woods as they drop to their knees and pray. They don't know it yet, but something may well be out there chanting an incantation of its own, daring these new residents to wander into its domain — and if they don't, it'll come to them.

As elementally terrifying as the unknown is, it's nothing compared to having your worst suspicions and most deeply held beliefs — that evil not only exists but is waiting for you — confirmed. We fear such things because they're unnatural, a perversion of everything we know to be true about the world. *The Witch* renders them even more horrifying by suggesting that they are natural — that witches and spirits have been here all along, even if it takes some of us longer to come into contact with them than others. **C+**

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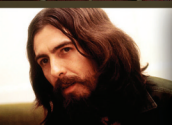
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THEATER

WELCOME TO THE NEW JUNGLE

The Two Gentlemen of Verona ushers in a fresh era
for the Lyn-Lake theater



Valentine (Mo Perry)
pals around with Proteus
(Christiana Clark)

HEIDI BOHNENKAMP

BY JAY GABLER

The Jungle Theater's atmosphere on Saturday night was so buoyant that the good vibes lasted through a technical glitch that momentarily darkened the stage. The performers joked about making out, and audience members gave some good-natured hoots and hollers. "See?" a voice called out from the darkness. "This is why we come to live theater!"

It sure is.

The Two Gentlemen of Verona is director Sarah Rasmussen's debut as artistic head of the Jungle, and from the first moment it was apparent that things have changed at the cozy Lyn-Lake institution.

Whereas most shows under founding artistic director Bain Boehlke (who appeared, quiet and supportive, in the audience) were enclosed in tight, pristine sets on the Jungle's jewel box of a stage, *Gentlemen* set designer Andrew Boyce skips a ceiling, with two pink trees reaching past pink walls into exposed rigging. A dozen or so audience members are seated onstage, and performers occasionally appear in the audience, hit by unexpected spotlights.

THE TWO GENTLEMEN OF VERONA

Jungle Theater
2951 Lyndale Ave. S., Minneapolis
Through March 27; 612-822-7063

Any questions about whether this dynamic approach is something Jungle regulars can get used to, though, are quickly answered by an irrepressible, almost ecstatic production of Shakespeare's early comedy. For the piece, Rasmussen has cast all women — and what women!

Gentlemen's ensemble is an all-star team of local female talent, led by Christiana Clark and Mo Perry as Proteus and Valentine, respectively. They're two young men who journey from their titular hometown to Milan, where they both quickly fall for a young royal named Silvia (returning Minneapolis expat Lenne Klingaman). Silvia has eyes only for Valentine, which is just as well since Proteus already has a sweetheart (Maggie Chestovich), who's making plans to come meet him in disguise.

Under Rasmussen's warm direction, the actors feed off each other's energy with a contagious enthusiasm. They're completely confident with their characters and their language, which helps to make this a

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SAT // FEB. 27

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THEATER

genuinely funny Shakespeare production. Shá Cage postures, to great comic effect, as Silvia's suitor Thurio; Jungle veteran Wendy Lehr steals every scene she's in as the razor-tongued servant Speed and the proud but pathetic Eglamour.

Innumerable scholarly treatises have been written on gender and casting in Shakespeare, but all that turgid theory evaporates once the storytelling starts. The leads play their callow male characters with a complete conviction that bears few traces of burlesque (though the supporting cast could cool it with the hip-thrusts).

Rasmussen's visual storytelling is so effective — when a character moves downstage, for example, we somehow just understand exactly what that means — that the actors don't need to labor over expository dialogue, and can instead focus on characterization and relationships. The production feels so organic that even the cute animal (Bear the dog, led by Keller as Launce) doesn't come across as a gimmick.

Rasmussen previously directed this production concept at the Oregon Shakespeare Festival, and it's hard not to draw comparisons between this show and Guthrie Theater artistic director Joseph Haj's debut, *Pericles*, another production that premiered in Oregon and came to Minneapolis (in that case bringing its out-of-town cast). *Pericles* is also good, but not nearly this good. The Jungle's *Two Gentlemen* is the kind of Shakespeare production you wish Shakespeare could have seen. **C**

OPENING THIS WEEK

DOUBT: A PARABLE: Joshua Campbell's directs this take on a priests accused of misconduct at a church in the Bronx in the '60s. Starting Feb. 19, Wednesdays-Saturdays, 7:30 p.m.; Saturdays, Sundays, 2 p.m. Continues through March 13, \$19-\$27. Bloomington Civic Theatre, 1800 W. Old Shakopee Rd., Bloomington, 952-563-8575, www.bloomingtoncivictheatre.org.

EYE OF THE LAMB: The Workhaus Collective presents a new musical work by Trista Baldwin, which explores the lives and adventures of Gertrude Bell, the woman who drew up the borders of modern-day Iraq. Starting Feb. 18, Mondays, Thursdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Feb. 28, \$20 (pay what you can). The Playwrights' Center, 2301 Franklin Ave. E., Minneapolis, 612-332-7481, www.pwcenter.org.

IF MY FEET HAVE LOST THE GROUND: When a woman finds a beating heart on an airplane trip, it opens up a world of fantasy, magic, and dream-like adventure. Created by Torry Bend. Starting Feb. 18, Thursdays-Saturdays, 7:30 p.m.; Sundays, 4 p.m. Continues through Feb. 28, \$12-\$15. Open Eye Figure Theatre, 506 E. 24th St., Minneapolis, 612-874-6338.

LOVE IS NEVER A LIE: Jenna Papke twists Cyrano de Bergerac into a noir thriller about a super spy and the person she secretly loves. Starting Feb. 19, Thursdays-Saturdays, 7:30 p.m.; Sundays, 2:30 p.m. Continues through Feb. 27, \$20. Phoenix Theatre, 2605 Hennepin Ave., Minneapolis.

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FROM SWISH TO SONG

Former Gophers basketball star Lawrence McKenzie uses rap to fight for change in north Minneapolis

BY JERARD FAGERBERG

When you're six-foot-two with a wingspan to match, you come with a big shadow.

Lawrence McKenzie averaged 11 points per game in 2008 as a senior for the University of Minnesota men's basketball team, scoring an all-time record of 79 three-pointers. He'd been a basketball legend in Minnesota before ever joining the Gophers. To this day, he's the only Minnesota high schooler to win four consecutive state championships, which he accomplished at Patrick Henry High School in Minneapolis from 1999-2003. It's a reputation McKenzie's not been able to shake, even though he hasn't played competitive basketball in half a decade.

In 2011, McKenzie released his debut mixtape, *Certified Magnet*, under the moniker Mac Irv. It'd been only months since he retired from the NBA Developmental League because of a hip injury, and no one quite knew what to make of the point guard-turned-rapper they were used to seeing on the court at Williams Arena.

"People have seen me play basketball at such a high level, so they have this image in their head," Irv says ahead of his gig Friday opening for Prof at 7th St. Entry. "They've never seen someone take all that work they did as an athlete and put it into music."

Irv's story made him something of a local media darling, as critics glommed onto the feel-good arc. His debut single, "Hometown," blew up alongside the Local Boy Done Good headlines. But beneath the fluff, there was a resentment brewing in Irv's native north Minneapolis.

"At first, I felt like it was a gift and a curse," Irv says. "People wanted to hear me, but I think they wanted to laugh at me, honestly. It turned into an automatic excuse for everybody. They were like, 'He's good, but he only got this because he was playing basketball.'"

Irv, 30, has always been a misfit on the North Side. Unlike many of his neighbors, he grew up with a father. He stayed away



PILOT LIFE ENT.; BEN POLLOCK

Mac Irv wants to make you a believer.

from the gang violence that typified his neighborhood, funneling all his energy into basketball. That dedication eventually landed him a full scholarship to play at the U. After a stint playing pro ball in Macedonia, Irv returned home calling himself a rapper. North Siders

MAC IRV

will play 7th St. Entry
on Fri., Feb. 19.

called bullshit.

"I get a lot of flak, but I try to push through that because I feel like I'm dif-

ferent," he says. "The drug cases and the gang violence and the murders, I know things that happen like that. Two of the people that I grew up with closely, that I call my younger brothers, were murdered. I was there, but I wasn't in there. I saw it from an outside point of view. That's what my music represents."

In the four short years he's been rapping, Irv has progressed immensely. Where *Certified Magnet* saw him imitating popular rap tropes — he poses on the album's cover wearing Jordans and smoking a blunt — he quickly progressed into a more introspective style. 2012's *Inner Thoughts* found Irv plumbing the depths of his ability as an artist, an exploration that percolated into self-actualization on last year's landmark LP *Sincerely, Mac Irv*. On *Sincerely*, Irv rhymes lucidly over laid-back, piano-heavy beats — a landscape that was cooked up to deliver a more grounded, confessional feel.

"The biggest thing I notice is that he's not trying to sound like anybody," says Willie Wonka, Irv's go-to producer on both *Certified Magnet* and *Sincerely, Mac Irv*. "He seems really comfortable with himself. Nobody sounds like Mac, so I want to make some music for him that was his own sound."

The maturation of Mac Irv was accelerated by his role as a father. Irv has two daughters, and his relationship with them, along with a recently broken-off engagement, led him to examine his message more than ever.

"I be growing three, four years at a time," he says. "Me being this age, I'm still just figuring things out, but I know what I want to represent, and I know who I want to be, and I know I want my kids to be proud of me."

He also wants to restore hope and pride in his neighborhood.

North Minneapolis is a powder keg that exploded last November with the police killing of Jamar Clark and the subsequent string of protests led by Black Lives Matter. Those events brought national consciousness to the racial disparity in the area. Due out this spring, Irv's new

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MUSIC

album, *Misfit: 55411*, will help tell that story in song.


"I'm trying to bring hope to those who are from where I'm from," Irv says. "But if I'm able to reach people from the other side, who aren't from my neighborhood, I want to explain to them why this is

getting murdered two years after. It threw me back. I was like, 'What more could I have said?' And there was a lot more I could've said."

Irv has taken to calling himself "Home-town Hero" as he tries to carry his message beyond the borders of Minnesota. He might not be the spokesperson the North Side would've elected, but he's got the storytelling ability and wherewithal to inspire anyone else who's at odds with their birthplace.

"If you can't relate to me, you can't relate to me," he says. "But I know there's somebody out there that can, and that's who I do the music for."

It's a drive gleaned from his days on the court. As someone who's been making headlines since he was 16, Irv says the backlash is nothing new. He's making the best music of his career, and it's fueled by doubters. If you're still not taking him seriously because of his Big Ten days, you're missing out one of the Twin Cities' most realized talents.

"If you're from Minneapolis and you know who Lawrence McKenzie is, it's easy to use [basketball] as a way to discredit his music," Wonka says. "But he's fought hard to continually make quality product, and you can't really deny quality no matter who's making it." 

"You can't really deny quality no matter who's making it."

going on so they can understand that it's fucked up."

The title of Irv's forthcoming LP is a nod to his position as an outsider from the North Side. He's turned that misfit mentality into source of empowerment, and he intends to use his privilege to impact his hometown in a positive way.

"I met a kid before, and he was telling me, 'I ain't got no dad, I ain't got no choice but to be out here in these streets,'" Irv says. "This kid ended up




COURTESY OF THE ARTIST

PARQUET COURTS

TRIPLE ROCK SOCIAL CLUB,
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Instead of changing their name when working on various projects, New York City band Parquet Courts likes to confuse fans by using variations on their existing name, including Parkay Quarts and PCPC. This much is clear: The quartet's 2014

album, *Sunbathing Animal*, shot to No. 55 on the Billboard charts, a promising accomplishment for an indie-rock band. The group had already achieved significant buzz with their 2012 sophomore release, *Light Up Gold*. That record's popular tracks — namely "Borrowed Time" and "Stoned and Starving" — flaunted singer Andrew Savage's bored, nasally drawl, one that's



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MUSIC CRITICS' PICKS

somewhat reminiscent of Pavement's Stephen Malkmus. Parquet Courts' upcoming album, *Human Performance*, is slated for an April 8 release. Chicago native Bobby Burg's project Love of Everything and Iowa experimental group Gem Jones open. 18+. \$15-\$17. 8 p.m. 629 Cedar Ave., Minneapolis; 612-333-7399. —GRACE BIRNSTENGEL

WEDNESDAY, FEB. 17

ANDY FRASCO & THE U.N.: With Treading North, 7:30 p.m., \$10. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

BULLET FOR MY VALENTINE: With Asking Alexandria, and While She Sleeps. All ages, 6:30 p.m., \$35. Myth, 3090 Southlawn Dr., Maplewood, 651-779-6984.

NAUGHTY BY NATURE: 8 p.m., \$25-\$30. Mill City Nights, 111 N. 5th St., Minneapolis, 612-333-3422.

THE TRIPLETS OF BELLEVILLE CINE-CONCERT: Composer Benoît Charest leads 8-piece Le Terrible Orchestre de Belleville, providing score for the film. 7:30 p.m., \$25-\$35. Northrop, 84 Church St. SE, Minneapolis, 612-625-6003.

THURSDAY, FEB. 18

COMMUNION: TWIN CITIES: Featuring Allan Rayman, Lolo, Whiskey Shivers, Moonrise Nation, and DJ set by Sean McPherson. 7 p.m., \$8-\$13. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

GO 96.3 NEW MUSIC SHOWCASE: Featuring Family of the Year, New Beat Fund, Transviolet, and Ben Hazlewood. In Studio B. 7:30 p.m., \$9.63. The Skyway Theatre, 711 Hennepin Ave. 2nd floor, Minneapolis, 612-333-6100.

SEEDSHIP: With Tower, Kult of the Wizard, and Livid. 8 p.m., \$5. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

FRIDAY, FEB. 19

NOURA MINT SEYMALI

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From the northwestern African nation of Mauritania, both singer Noura Mint Seymali and her guitarist/husband Jeich Ould Chighaly trace their roots to long lineages of Moorish griots. But their exotic, enthralling, fiercely compelling music, while grounded in traditions of the Western Sahara region, is also cleverly fused with more contemporary elements: pop sensibility, funky twists on ancient desert rhythms, some modern instrumentation (electric bass, drum kit). Chighaly, who plays a modified electric guitar, conjures wiry, sinuous lines that scramble like a sidewinder flirting with blues and psychedelia, something of a cross between Hendrix and Ali Farka Toure. Seymali is an extraordinary vocalist with a brash, declarative style as expansive as the desert sky but as exquisitely nuanced as sandy ripples etched by the wind. The songs on Seymali's recent album, *Tzenni* (named after a whirling Moorish dance), are a mix of tradition and universal concerns about



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MUSIC CRITICS' PICKS

a changing world. Minneapolis' Gospel Machine opens. *All ages.* \$22-\$25. 8 p.m. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —RICK MASON

JACOB MARTIN BAND: With Alannah McCready. 8:30 p.m., \$8-\$10. Cabooze, 917 Cedar Ave. S., Minneapolis, 612-338-6425.

PHIL VASSAR: With Jason Paulson Band. 7:30 p.m., \$25-\$38. Medina Entertainment Center, 500 Hwy. 55, Hamel, 763-478-6661.

RAYLAND BAXTER: With Margaret Glaspy. 7:30 p.m., \$12-\$14. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

SIERRA HULL: 7 p.m., \$30. Dakota Jazz Club & Restaurant, 1010 Nicollet Mall, Minneapolis, 612-332-1010.

TROYE SIVAN: With Lany. All ages, 6 p.m., \$26.25. First Avenue, 701 1st Ave. N., Minneapolis, 612-338-8388.

WE CAN BE HEROES: THE BOWIE TRIBUTE: Featuring Dave Pirner, Phil Solem, Jeremy Ylvislaker, Michael Black, DJ Phat, and more. 8 p.m., \$35. Pepito's Parkway Theater, 4814 Chicago Ave. S., Minneapolis, 612-822-3030.

SATURDAY, FEB. 20

BILL FRISELL

DAKOTA JAZZ CLUB

Prolific, peripatetic, insightful, wildly eclectic, endlessly inventive, and able to leap sprawled time signatures in a single bound: Guitarist Bill Frisell is a sort of musical Superman. As likely to be playing with a jazz master as an Americana queen (recently Charles Lloyd and Lucinda Williams, respectively), Frisell tackles iconic film and TV scores with his latest project. As with all Frisell's work, the familiar tunes on *When You Wish Upon a Star* bend, twist, and evolve into pieces that elicit a broad emotional range while reflecting on their cultural significance. "The Godfather," for instance, is fraught with aching, haunting tragedy, especially via Eyvind Kang's viola. "You Only Live Twice" and "Moon River" are languid and dreamy, both with wide vistas thanks to Petra Haden's unfettered vocals. The two parts of "To Kill a Mockingbird" are darker with underlying tension, while "Happy Trails" trots into the sunset with wistful optimism. Kang, Haden, bassist Thomas Morgan, and drummer Kenny Wollesen will join Frisell live. \$30-\$40. 7 p.m. & 9 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON

DROPKICK MURPHYS

MYTH

Twenty years ago, a new brand of music hit the world when Dropkick Murphys took hard-edged street punk and mixed it with Irish tradition. Over the years, the band's lineup has changed and the waistbands of their kilts have expanded. But they still bring the fight, the fury, and the rock with the same anthemic rage that has made them popular with spike-wearing punks, sports fans, and Hibernophiles alike. On this trek

across the U.S., Dropkick Murphys will be hitting clubs just in time for St. Paddy's Day pre-parties. The tour is in support of 2013's *Signed and Sealed in Blood*, the group's eighth full-length release. DM's 2005 single, "I'm Shipping Up to Boston," still blares from stadium PA systems around the country. Tiger Army and Darkbuster open. *All ages.* \$32.50-\$100. 6:30 p.m. 3090 Southlawn Dr., Maplewood; 651-779-6984.

—LOREN GREEN

BILL FRISELL: WHEN YOU WISH UPON A STAR - MUSIC FOR FILM & TELEVISION: With Petra Haden, Eyvind Kang, Thomas Morgan, and Rudy Royston. 7 p.m., \$30-\$40. Dakota Jazz Club & Restaurant, 1010 Nicollet Mall, Minneapolis, 612-332-1010.

FAT SATURDAY FEATURING BIG WU: Four stages of live music, with Frogleg, Pho, and hosted by Heatbox. 7 p.m., \$20. The Skyway Theatre, 711 Hennepin Ave. 2nd floor, Minneapolis, 612-333-6100.

KEVIN GATES: With Young Greatness, and OG Boobie Black. 8 p.m., \$25. First Avenue, 701 1st Ave. N., Minneapolis, 612-338-8388.

MARTIN ZELLAR: With Belfast Cowboys. 7:30 p.m., \$16-\$25. Medina Entertainment Center, 500 Hwy. 55, Hamel, 763-478-6661.

PARTICLE: 8:30 p.m., \$15. Cabooze, 917 Cedar Ave. S., Minneapolis, 612-338-6425.

STEPHEN KELLOGG: With Liz Longley. 7 p.m., \$20. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

SUNDAY, FEB. 21

ROCK-N-BOWL SHE ROCK FUNDRAISER

BRYANT-LAKE BOWL

She Rock She Rock, a Minneapolis non-profit, has been teaching girls and women how to play and write music since 2009. The organization runs the Girls Rock 'n' Roll Retreat summer camp, Women's Jamshops, and a variety of after-school classes like Music Theory with the Beatles, Women's Guitar & Wine, and more. New in the past couple of years is the Sisters of Sound Initiative, a five-day music and audio production camp for teenage girls. Sunday's She Rock She Rock fundraiser at BLB features live music from Winona, Minneota, garage-pop band the Ultrasounds and Twin Cities punk rockers Bruise Violet and Kitten Forever. Organizers hope to raise \$10,000 between 10 participating bowling teams, including the Bowling Stones, a squad composed of six Girls Rock 'n' Rock Retreat teachers. DJ Andrea Swensson of 89.3 the Current will MC the event. *All ages.* \$10. 4-7 p.m. 810 W. Lake St., Minneapolis; 612-825-3737. —GRACE BIRNSTENGEL

BEN MILLER BAND: 7 p.m., \$16. Amsterdam, 6 W. 6th St., St. Paul, 612-285-3112.

CAVANAUGH: Featuring Open Mike Eagle & Serengeti. 7:30 p.m., \$10. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

ERIK BRANDT & THE URBAN HILLBILLY QUARTET: 4:30 p.m., free. Marjorie McNeely Conservatory at Como Park, 1225 Estabrook Drive, St. Paul, 651-487-8200.



Jason Isbell

DAVID MCCLISTER

OUTLAW BRUNCH WITH BOURBON COUNTY:
10 a.m.-3 p.m., free. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

SKIZZY MARS: With Kool John, and P Lo. 7 p.m., \$17-\$20. Mill City Nights, 111 N. 5th St., Minneapolis, 612-333-3422.

MONDAY, FEB. 22

JASON ISBELL

NORTHROP AUDITORIUM

Since parting ways with the Drive-By Truckers in 2007, Jason Isbell has created a body of work easily as impressive as any singer-songwriter over the same period. The Alabama native has arguably eclipsed his old band while accumulating near-universal critical acclaim. An astute lyricist and inheritor of Southern musical legacy, Isbell writes songs that chronicle a Dixie rogue's gallery of struggling characters — himself included, as 2013's *Southeastern* largely recounted his torturous path to sobriety. His subsequent release, 2015's *Something More Than Free*, is again packed with memorable character studies, like the guy grimly "hell-bent on growing up, if it takes a lifetime." It isn't hard to spot Isbell getting on with his own life beneath the album's thin narrative veneer. But, in keeping with *Something's* reflective, medium-tempo music, Isbell remains cautious of the fragility of progress, no matter how eloquently etched in words and melodies. Americana duo Shovels & Rope opens. \$40. 7:30 p.m. 84 Church St. SE, Minneapolis; 612-624-2345. —RICK MASON

CHES SMITH

ICEHOUSE

Icehouse's Monday-night music series, JT's Jazz Implosion, brings in another impressive visiting act in a trio led by drummer, vibraphonist, and timpanist Ches Smith, last seen at the club with Tim Berne's Snakeoil. He's returning in

support of his just-issued ECM Records release *The Bells*, on which he's joined by violist Mat Maneri and Minnesota-bred pianist Craig Taborn. It's tense, spacious, invitingly abstract music, rooted in jazz improvisation but also evocative of modernist chamber-music giants such as Elliott Carter. Bookending structures and other stock devices are strongly resisted. Melodies lean minimalist and are unpredictably introduced and discarded; group interplay is favored over spotlight solos; tempos and tonal orientation are often in flux, though a spirit of contemplation and control presides over even the freest passages. Dynamically and harmonically, *The Bells* suggests late nights not inundated with optimism, but things are by no stretch uniformly quiet. "Wacken Open Air," for instance, builds from a dark, wobbly groove to pounding minor seconds of the finest acoustic metal. 21+. \$15. 9:30 p.m. 2528 Nicollet Ave., Minneapolis; 612-276-6523. —DYLAN HICKS

JT'S JAZZ IMPLSION PRESENTS: CHES SMITH TRIO (ALBUM RELEASE SHOW):
9:30 p.m., \$15. Icehouse, 2528 Nicollet Ave., Minneapolis, 612-276-6523.

JUKEBOX THE GHOST: With the Family Crest. 16+, 7 p.m., \$18-\$20. The Varsity Theater, 1308 4th St. SE, Minneapolis, 612-604-0222.

THE KICKBACK: With Lions & Creators, and Autumn Kid. 7:30 p.m., \$10. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

TUESDAY, FEB. 23

ANDERSON EAST: With Andrew Combs. 7 p.m., \$12.50-\$15. The Varsity Theater, 1308 4th St. SE, Minneapolis, 612-604-0222.

CROOKE: With Porno Wolves, and Nethan. 7:30 p.m., \$5-\$7. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

HOUSE OF DOSH II: A MONTH LONG RESIDENCY: Featuring Dosh and a variety of special guests. 8 p.m., \$6-\$8. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

WARREN HAYNES AND THE ASHES & DUST BAND: 6:30 p.m., \$40-\$34. Fitzgerald Theater, 10 E. Exchange St., St. Paul, 651-290-1200.



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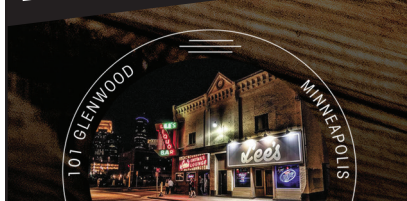
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SAVAGE LOVE

What the Cuck

Plus, time to give up your
Native fetish



Dan Savage

My new girlfriend had a cuckolding past with her ex-husband. She says her ex badgered her into arranging "dates" with strangers and that he picked the guys. Her ex would then watch her having sex with a guy in a hotel room. The ex only watched and didn't take part. I am really bothered by her past. She says she did it only because her ex pressured her into it and she wanted to save her marriage. But I suspect she may have enjoyed it and may have been testing me to see if I wanted to be a cuck. What should I do?

CONFUSED IN NOVA

You suspect she may have enjoyed fucking those other men?

I hope she enjoyed fucking those other men. Even if cuckolding wasn't her fantasy, even if she fucked those other men only to delight her shitty ex-husband, anyone who cares about this woman should hope the experiences she had with those other men weren't overwhelmingly negative, completely traumatizing, or utterly joyless.

And, yes, people will sometimes broach the subject of their own sexual interests/fantasies using the passive voice or a negative frame because they're afraid of rejection or want an easy out. But cuckolding is almost always the husband's fantasy, so odds are good that your girlfriend is telling you the truth about it being her ex-husband's idea/fantasy and not hers.

What should you do? Open your mouth and say, "Cuckolding isn't something I would ever want to do. The thought of you with another man isn't a turn-on for me. Not at all." And if you still can't let this go, if you can't hope she had a good time regardless of whose idea it was, if you can't take "I'm not interested in cuckolding you!" for an answer, then do your girlfriend a favor and break up with her. She just got out from under a shitty husband who pressured her into "cheating." The last thing she needs now is a shitty boyfriend who shames her for "cheating."

My husband is Native American. I'm white. We've been together 16 years, raising a couple kids. We love each other very much, so this

isn't a deal breaker, but I've got a thing for his long black hair and I wish he would grow it out. He's somewhere to the left of Sherman Alexie when it comes to this stuff, but could you tell me why I'm so wrong? He keeps his hair short, and the one time I made enough of a fuss, he grew it out and never washed it just to spite me. A long time ago, he participated in a sun dance, and he looked incredible. So I guess that makes me a blasphemous pervert, but really? Is asking for a couple of braids really so wrong?

WHITEY MCWHITE WIFE

I forwarded your e-mail to Sherman Alexie, the award-winning poet, novelist, essayist, and filmmaker:

"What does 'to the left of Sherman Alexie' mean in this context? I doubt there are very many Native dudes more leftist than me! And long hair on Indian men is more conservative and more tribal, anyway—more ceremonial. More of a peacock thing, really. And a lot of work! My Native wife certainly misses my long hair. But I don't miss the upkeep and I don't miss answering questions about my hair. I mean, I cut my hair 13 years ago (more than 25 percent of my life ago), and some people still ask me about it! Thirteen years! Also, Native men tend to cut their hair as they age. Long hair is generally a young Indian man's gig, culturally speaking.

"I would venture that Native dude is tired of being romanticized, ethnocized, objectified. We Indians get enough of that shit in the outside world. Maybe he doesn't want that in bed. Or maybe he just likes the way he looks with shorter hair. Because I am getting so gray, long hair would make me look like a warlock having a midlife crisis. Maybe this Indian dude is just sick of all the sociopolitical shit that comes with long hair. Maybe it kills his boner. Talking about it has certainly killed my boner."

mail@savagelove.net

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STATE OF MINNESOTA COUNTY OF HENNEPIN DIVISION

In Re: The Miles Hutchins
Irrevocable Special Needs Trust
FOURTH JUDICIAL DISTRICT
DISTRICT COURT
Probate/Mental Health

FILE NO. 27-TR-CV-11-1

Whereas a petition has been filed by Teresa Carlyon, as Trustee for the above referenced Trust, for an Order approving the Trust's first through fifth annual accounts (2011-2016).

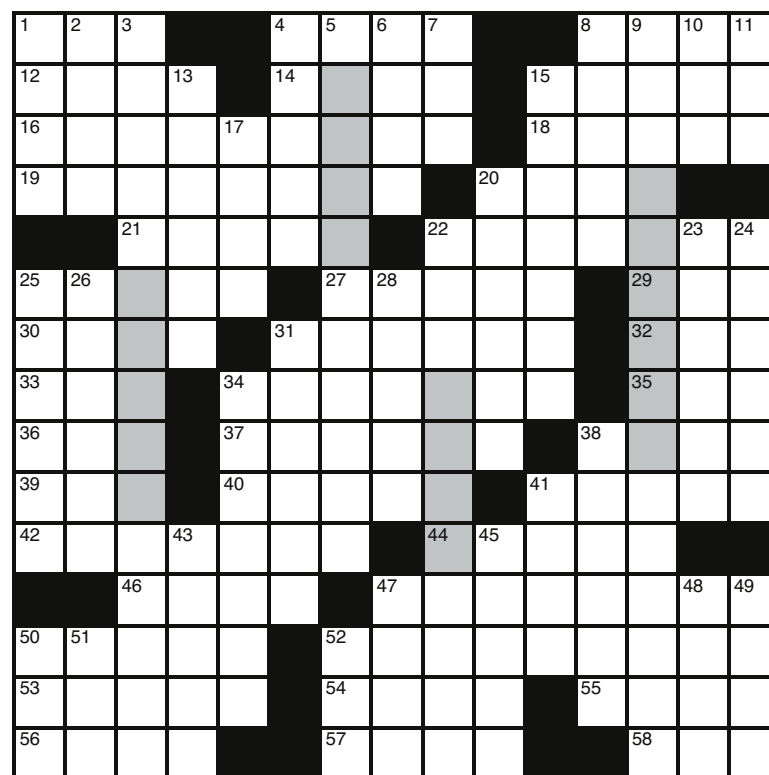
NOW, THEREFORE, IT IS ORDERED that a hearing on the Petition for be held at 2:30 p.m. on March 16, 2016, in the Probate Court, C-400 4th Floor of the Courts Tower, Hennepin County Government Center, 300 South Sixth Street, Minneapolis, Minnesota 55487; and IT IS FURTHER ORDERED that notice of this hearing be given by publishing at least twenty (20) days prior to the date of this hearing, and by mailing, at least fifteen (15) days before the dated of the hearing, a copy of the Order for the Hearing and Petition to all interested parties at their respective addresses.

BY THE COURT:

Jamie L. Anderson
2/10/2016

Jamie L. Anderson
Judge District Court

CROSSWORD



ROCK CLIMBING

BY BRENDAN EMMETT QUIGLEY

Across

- 1 "Need I go on?", briefly
- 4 Marching musicians
- 8 Big Apple force
- 12 Thai scratch
- 14 "The Wire" stick-up man
- 15 Rained hate upon
- 16 Programs that come with your computer that you never use and slow it down
- 18 Shares a side
- 19 Behind a firewall
- 20 Wedding cake section
- 21 Part that failed the Challenger
- 22 Springtime allergens
- 25 High 60s
- 27 On top of things
- 29 "I'm full"
- 30 Middle relievers stats
- 31 "How to Succeed in Business Without Really Trying" secretary
- 32 "___ y plata"
- 33 Like one who could stand to lose a few
- 34 Some volleyball kills
- 35 Gin and tonic, top shelf, for short
- 36 Illuminati symbol
- 37 Polyphonic choral pieces
- 38 Roughly 30% of Earth's total land area
- 39 The first one debuted on 9/2/69 at a Chemical Bank in Rockville Centre, New York
- 40 Playground comeback

- 41 Soccer shoe support
- 42 "See you later"
- 44 Errand runner
- 46 Safari entries?
- 47 Mouthwash ingredient
- 50 Newsstand pickup
- 52 It can give you a leg up
- 53 "Unh-unh"
- 54 [If I wasn't on this leash I'd tear you to bits]
- 55 Talking Stick
- 56 Resort Arena team
- 57 Signaled to begin
- 57 Computer hacker on "Agents of S.H.I.E.L.D."
- 58 Visualize

Down

- 1 Pulls back on the shore
- 2 Fairy story
- 3 Really rich desert
- 4 Bruce whose #12 was retired by the San Antonio Spurs
- 5 Blends together to form a new combination
- 6 ___ a soul (nobody)
- 7 Dr. known more for crappy headphones than any music he might have made
- 8 Prize won by Gandhi (... what? He never one won of these? Baffling!)
- 9 "Can the comedy"
- 10 Constant request from a four-year-old
- 11 Crown maker: Abbr.

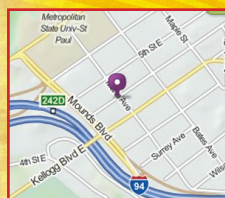
- 13 My star sign
- 15 Irish Cream maker
- 17 "Divergent" protagonist
- 20 Rich deserts
- 22 Outline for victory
- 23 You can get to it in the closet
- 24 Fired
- 25 Loss
- 26 Worship
- 28 Smartens (up)
- 31 Treats on sticks
- 34 Less significant
- 38 Google offerings
- 41 Fiscal execs
- 43 Celebrant of Samhain, Beltain, and Lughnasad
- 45 Freaky odd
- 47 Salad bar utensil
- 48 Kaput
- 49 Choice word
- 50 Fast Company rival
- 51 Worthless coin
- 52 Kicker's attempts: Abbr.

Last Week's Answer



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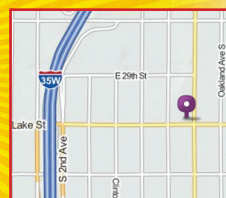
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